THE NEW YORK DRAMATIC MIRROR

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BLANCHE WALSH.

AT THE THEATRES.

Broadway.—The Lion Tamer.

Comedy in four acts by Charles Barnard and C. B. Jefferson, music by [illegible]. Produced [illegible] Dec. 28.

Castelli	Francis Wilson
The Grand Duke	Charles Plunkett
Sotherman	Gilbert Clayton
Gobson	Fred. Lennox
Count Verdigris	Seth M. Crane
Picasso	William Pruette
Marquis Di Chanti	William Steiger
Lucia	Laura Moore
Nina	Nettie Lyford
Angelina	Marie Jansen

Francis Wilson is fortunate in having found another vehicle that is destined to relieve his mind of worry regarding the choice of new material, and to add to his exchequer for some time to come. The popular success of The Lion Tamer is unequivocal. With the piece and with the excellent opportunities it affords their favorite comedian the public are unquestionably delighted.

Mr. Wilson is *par excellence* the first comic opera star of the day. The originator of the essentially American idea of making the low comedian the central figure of such works, he has held the foremost place in the hearts of metropolitan playgoers, as he has held the foremost place, from the artistic standpoint, as a proficient in eccentric and extravagant fun-making. Fortunate the librettist whose lines are spoken by Mr. Wilson! Fortunate the composer whose fancies melodize Mr. Wilson's topical songs! He delivers the most tongue-twisting alliterations with incomparable ease, and he tickles the ear with his smooth, rapid delivery of pointed patter.

With commendable integrity the management acknowledge the source of the libretto, which Mr. Goodwin—decidedly the best hand we have in this line—adapted from Le Grand Casimir, a vaudeville by Jules Préval and Albert de Saint-Albin, which was presented in Paris ten years ago, and was given by a French troupe in this city several years ago. Mr. Goodwin has retained the comic flavor of the original, and has added a good deal of amusing text of the lively sort that Mr. Wilson's admirers enjoy. True, such circumstances as time and place are not permitted to stand in the way of introducing a large number of anachronous "gags"; still, there is less of that ingredient than we are accustomed to, wherefore we are indebted to Mr. Goodwin and to his chief interpreter.

The plot is amusing. It revolves about Casimir, *dompteur* or beast-tamer, and proprietor of a French circus. He is in pecuniary difficulties, and his wife—a pretty equestrienne, with a temper of her own—is besieged by would-be lovers. To avoid trouble Casimir concludes to (figuratively) commit suicide and disappear, the circus thereby becoming the property of Madame under her father's will, thus cheating the creditors. This plan is carried out. Casimir goes to Corsica and his wife puts on weeds. At Bastia the ex-tamer becomes innocently involved in a Corsican conspiracy, the only escape from the fatal consequences of which is to marry the daughter of a bloodthirsty Count. It is Hobson's choice, and Casimir is forced to consent. Bigamy is averted by the prudence of the bride, who employs a bogus priest to perform the ceremony. But Casimir does not escape from annoying complications with his warm-tempered wife, who turns up with the circus, and her trio of lovers, at Bastia. Matters are satisfactorily adjusted, however.

The text is cleverly arranged to give Mr. Wilson a largesse of funny lines and to make him the pivotal figure in many laughable situations. The first act, which occurs in the dressing-tent of the circus, is full of bustle and comic imbroglio. Mr. Wilson is provocative of continuous mirth as the benighted lion-tamer. The second act begins with a romantic scene, a ruined chapel in Corsica, where the perplexities from which Casimir hoped to escape by his pretended suicide are intensified. The last scene is laid in the public square at Bastia, and the rapid change to it from the heavy chapel set is a triumph of mechanism and stage-management.

Mr. Goodwin's dialogue is crisp and pointed, and his lyrics are excellent.

The music composed by Richard Stahl for this piece is of a decidedly higher order than that of the average light opera. The choruses have a masterly swing, the solos of Angeline and Lucia are excellent, and the topical ditty, "The Isle of Lilliputa," is capital. Mr. Stahl's numbers, because they are superior to the music-hall, hurdy-gurdy style of melody common in comic operas of native authorship, have been abused in some quarters. The fact that they lack what is termed the "catchy" quality, and that they are not like'y to be whistled by bootblacks, is a serious defect in the eyes of these commentators; to many, however, it is regarded as a tribute to Mr. Stahl's ability. The orchestration by Mr. Sousa is clever.

Miss Jansen is "jakey" as Angelina. Her acting lacks spirit, and her singing is commonplace. Miss Moore is overweighted in Lucia's florid solo of the second act. Otherwise, her personation is acceptable enough.

Mr. Plunkett as the amorous Grand Duke, Mr. Clayton as the amorous juggler, and Mr. Lennox as the amorous ringmaster, are all successful in funnily representing three various phases of unreciprocated passion. Mr. Crane as Verdigris is worthy of favorable mention. Mr. Pruette is heard to advantage in a rattling dragoon's song and chorus. Miss Lyford makes a pretty Corsican maid.

The little darkies that Mr. Gerry has sat upon with relentless severity, scored hits the first night by their tumbling and singing. Their enjoyment of it was as great as that of the audience.

The scenery and costumes are picturesque and artistic. The Lion Tamer is a great hit, and it will hold the boards for many a night.

Academy.—The Country Circus.

Spectacular comedy in four acts by Charles Barnard and C. B. Jefferson.

Captain Joe	Nat Jones
Circus Agent	Frank Tannehill, Jr.
Gilfed Parkins	C. B. Hawkins
Doctor Swop	Henri Lynn
Young Leon	Leon Morris
Savilla	Lottie Alter
Aunt Hulda	Mrs. E. A. Eberle
Silence Snow	Mrs. W. A. Sands

C. B. Jefferson, Klaw and Erlanger have accomplished the feat of putting on the stage a circus consisting of nine specialties. They have tacked to the circus a play. There is enough novelty and realism in this to attract people.

It is probable that if the circus had been presented in this city as an independent show, under a tent, it would not have made any money for its managers. For, although the specialties are dexterous and diverting, it is not likely that a public used to three rings and a stage, would accept as a substitute at the same price, one ring and its reflection in a mirror.

As a matter of record, it is to be said that the idea of exhibiting a circus on the stage of a theatre did not originate with Charles B. Jefferson, Klaw and Erlanger. About twelve years ago, at a theatre known as the Globe, afterward known as Harrigan and Hart's Theatre Comique, we were treated to a similar spectacle. It lacked an attachable and detachable play, however, and therefore C. B. Jefferson, Klaw and Erlanger score a point.

The Country Circus is in four acts. The first and second take place outside of the ring. They are located at Ma'shpi, a New England village. It is set forth by means of conventional dialogue and stale incident that Savilla, the natural daughter of Captain Joe, a sea salt, and a woman now dead, is irritated by the paucity of enjoyment to be derived from the place and its people. To get rid of her irritation, she elopes with the advance agent of the circus.

It takes an hour for the authors of The Country Circus to put the audience in possession of these facts. They are embellished neither by ingenuity of construction nor by felicity of expression. In fact, these two acts form but the skeleton work of a play, and they are so frail that they verge on dislocation.

Savilla marries the advance agent, becomes a professional beauty and a bareback rider, and one day, as she is about to leap upon the saddle, is accosted by her father. She explains that she is married and happy, and that the circus is not so bad as it is painted. This is a thrust at bigots. It is counterbalanced by the doubtful example that Savilla sets for real country girls to follow. There is no reason why the career of a circus rider should not be eminently respectable, but its vicissitudes are not as bright as its spangles.

The circus parade lasted five minutes. There were several cages, in which were imitation lions, bears, and other denizens of the forest.

The circus itself lasts over an hour, and it is well worth seeing. Leon Morris, a bright little boy, and his thoroughbred trick ponies scored the success of the evening. The ponies are marvelously intelligent, and the one that wrestled with a colored man ought to receive a large salary.

Professor William Conrad exhibited a trick dog, whose actions were almost human; and a baboon rode a donkey bareback with as much skill as Rose and Marie Meers, who were advertised as "the world famous." The Glinserettis, the well-known tumblers; Katie Halloway, an expert horsewoman; George Kline, a comic rider, and Thomas S. Dare, who is as funny as other clowns, complete the circus programme.

The people in the play are all equal to the demands made upon them. We make special mention of Mrs. E. A. Eberle, whose Aunt Hulda is a capital and correct impersonation of a New England old maid; and of Henri Lynn, whose Dr. Swop made much laughter, caused both by his grotesque deportment and by his elongated figure.

The people were subsidiary to the animals, and it is to be said that the action of the animals was much more intelligent and interesting than the action of the play.

Metropolitan—Martha.

Lady Enrichetta	Marie Van Zandt
Nancy	Madame Scalchi
Plunkett	Edouard de Reszke
Tristano	Signor Carbone
Sheriff	Signor Vaschetti
Un Servo	Signor Cernusco
Lionello	Signor Valero

Flotow's aged but still delightful opera was sung on Saturday afternoon at the Metropolitan Opera House.

Miss Van Zandt as Lady Enrichetta was pretty and pert, and sang with delicacy and taste. Scalchi as Nancy was entirely praiseworthy, and the profound and powerful voice of Edouard de Reszke was heard to excellent advantage. Signor Saar led the orchestra.

Lohengrin.

Elsa	Emma Eames
Ortrnda	Giuglia Ravogli
Telramondo	Signor Coletti
Enrico	Edouard de Reszke
Lohengrin	Jean de Reszke

Lohengrin attracted one of the largest houses of the season last night. This was not due to the fact that the opera was by Wagner (the sulky German element was conspicuously absent), but because Emma Eames and the de Reszkes were to sing in roles which had been identified with various Teutonic artists during the past few seasons, and because the opportunity to test the versatility of the Abbey-Grau stars was enticing.

The opera was given in Italian, and it must be confessed that the language of song seemed better adapted to the Wagnerian score than the composer's own tongue. It lacked, perhaps, the virility of the German text, but it gained in fluency and adaptability to the passions expressed.

Madame Eames made a statuesque Elsa—a trifle cold, perhaps, but charming to the eye. Her voice is not equal in strength to certain passages in this role, but its crystal tones and flexile grace were delightful.

Jean de Reszke was in excellent voice, and he sang the title role with alternate fire and feeling. He made a splendid appearance in the dazzling armor of the mystical knight.

Edward de Reszke's superb voice rendered the King's music impressively—especially in Act One.

Mlle. Ravogli proved her versatility again. She sang Ortruda with dramatic power, and lent picturesqueness to the part by her vivid acting. Signor Coletti sang Telramondo with more zeal than impressiveness.

The chorus failed to distinguish itself. The scenery and costumes were excellent.

Faust will be given on Wednesday, Mignon on Friday, and Orfeo and Cavalleria Rusticana will be repeated at the Saturday matinee.

Grand.—Fritz in Ireland.

J. K. Emmet, son of the late German dialect comedian of that name, made his first appearance in this city on Monday. The place was the Grand Opera House, and the play was Fritz in Ireland, a piece with which the Emmet that is dead was associated in the public's mind.

Young Emmet has a merry smile, a set of white and even teeth, and light feet. He holds his own with his company. His face resembles somewhat his father's, but is much more gaunt. Young Emmet has neither the mellow singing voice nor the unctuous speaking voice of his father. He manages to put on his father's shoes, but they are much too large for him. He is an earnest striver, but as yet it can not be said that he is more than a striver. He has not learned how to articulate clearly. Some of his words were unintelligible to the audience. He sang the "Cuckoo" song that his father had made dear to Americans, and the orchestra almost drowned his voice. His sense of humor, however, is right, and in his scenes with the children he was pleasing.

Young Emmet is, at best, but an imitation, a reminder of a dead comedian who had a fund of pathos and comedy. The young man is a pretty accurate stencil of his father, and it is a matter of fact that stencils lack that something that is termed artistic.

Young Emmet may be set down as an actor whose performance rises above mediocrity but is below excellence.

Union Square.—Merchant of Venice.

At this theatre, on Monday night, R. D MacLean appeared in The Merchant of Venice. Shylock, as played by Mr. MacLean, evinced a careful, conscientious and, in the main, artistic study. As a varying display of cunning, duplicity and revengeful hate, the acting was finished, at times powerful, and colored throughout with skilful touches of contemptuous feeling toward the Christians with whom the Jew came in contact.

The enunciation of the lines, with their due emphasis, was finished in detail, and correct, according to the actor's conception of the part and its underlying sentiment. For these reasons the performance was frequently applauded by the audience.

The general conception of the character by Mr. MacLean is open, however, to serious criticism; there is but small authority for treating Shylock as a decrepit octogenarian of shabby mien, or for representing him as deeply absorbed in the love of money. Shylock, on the contrary, is a wealthy banker, a man of vigorous intellect, crafty and deep of purpose, full of tribal pride. His revenge towards Antonio is partly owing to religious resentment, and partly to rankling wounds upon his personal dignity. His curses upon his daughter's flight are animated primarily by her Christian associations, not as Mr. MacLean would emphasize it, from the mere loss of his ducats and his jewels. Jessica's theft of Leah's ring and her extravagant expenditure at Genoa fill his soul with bitterness. His curses are the overflowing of grief; the actor represents them rather as spiteful utterances prompted by the vision of four score wasted ducats.

Again, there is no authority for a driveling exhibition of childish and senile glee upon hearing the news of Antonio's ill-luck; it is the inward delight of triumphant vindictiveness which should be manifested.

The rendering was rather that of the superficial emotions of Shylock, which, while given with artful elaboration, yet missed the more serious and profound motives underlying the actions of the Jew.

Marie Prescott impersonated Portia with a charming grace, though at times she was a little strained in manner.

Florine Malcolm made a picturesque Jessica, and acted with a quiet feeling. Augustus MacLean gave spirited treatment to Lorenzo. Gratiano was vivaciously rendered by Maclyn Arbuckle. Salarino in the hands of Dearborn Bird was spirited and gracious. The Bassanio of W. S. Hart was good. Morris Bauer was satisfactory as the Duke.

The rest of the cast were one remove from supers, including a very wooden Antonio, and the supers might as well have been stuffed figures.

Tony Pastor's.—Variety.

A good variety bill was presented at Pastor's on Monday evening. Mlle. Morelle opened with her troupe of educated spaniels, and was followed by H. Foelen, who did a novel and clever act of hand balancing. One of the best acrobatic and contortion acts seen for a long time, was given by the Julians.

Tony Pastor sang songs in his own inimitable style, and Maggie Cline gave her experience at a dime museum in song. For an encore she sang of the great McCloskey fight in a manner which not only moved the audience but scenery. She informed her hearers that she was too refined for such rough business, but she would probably be able to keep it up through the week.

Lydia Yeamans, the soprano, was well received, as were also Theo in musical specialties, and Goodrich and McBride.

The performance concluded with a pantomimic extravaganza by George Melville and Harry Leo.

Niblo's.—Master and Man.

Elmer E. Vance's reign at this house began auspiciously on Monday night, with Master and Man as the attraction.

The play was seen at another house a fortnight ago. The cast is the same with the exception of Frank Roberts, who appears as Jack Walton for the first time. He acquitted himself with credit. Marguerite Fealy as Hester Thornbury the schoolmistress was as winning as ever.

Lotta Hollywood as Letty Lightfoot was too ill to give her part the sparkle that usually characterizes her performance. Little Maude Fealy as little Jack was bright and clever.

In all possibility, Niblo's will disappoint the croakers. Under Mr. Vance's management it should be a success—at least if all his attractions are as meritorious as Master and Man.

People's.—A Royal Pass.

After an absence of thirteen months A Royal Pass is again presented in New York.

It has not remained away for fear of wearing out its welcome judging by the size of the audience on Monday night, and its enthusiastic approval of every scene in this realistic play, it might make fortnightly visits without becoming wearisome to its admirers.

The present company is entirely acceptable. George C. Staley, as Andreas Hoffer, the brave guide and faithful friend, plays the part as well as if he had not been performing it nightly for more than a year.

Charles J. Richman, as Jawawitz, the agent of the Secret Police, played in a painstaking manner, and Ernest Allen as Ivan Zotoff was forcible and earnest.

Miss Blair, as the spy and as a supposed deaf mute, played a difficult part well.

Louise Halbee and Louise Haven are both careful and conscientious, and Little Claire is a cute little tot that dances into your heart before you are aware of it.

Jacobs'.—Birds of a Feather.

Birds of a Feather, a comedy-drama by Herbert Hall Winslow, with Charles Bowser and Marie Sailer as the stars, is the attraction at Jacobs' Third Avenue this week. The play has met with great success on the road so far this season, and this is no surprise, judging from the performance of last night.

Charles Bowser as Dr. Bob Pellet, the hero, gave a capital performance of the part and was warmly received. Marie Sailer as Violet Dawn looked very pretty, and was all that could be desired. Frank McNish and Barney McDonough as two plantation boys are one of the best features of the performance. Their specialties called forth the most vociferous applause, and they were recalled many times. The other members of the company were efficient.

Windsor.—Aunt Bridget's Baby.

George W. Monroe presented that funny farce, Aunt Bridget's Baby, for the first time to East-Side theatregoers at the Windsor on Monday night.

It attracted a large audience that was pleased, as was shown by the applause that greeted the majority of the company.

George W. Monroe as Bridget McVeigh, of course, came in for the greatest share.

Nellie Rosebud, as Splinters, was also well received. May Jordan, a new comer in the cast, is a clever dancer. Of the rest of the cast the following are worthy of mention: Elvia Crox, Daisy Zublin, Walter Jones, John Piers, F. W. Holland, and Kate Alma.

Fourteenth Street.—Blue Jeans.

Blue Jeans has returned to the Fourteenth Street Theatre. It attracted a large audience on Monday night. The piece is presented with the same scenic effects, the same people in the cast, and the same costumes as when seen here before; but nevertheless its appearance was warmly welcomed, and the quaint pictures of rural life, together with the many stirring incidents its portrayal brings forth, proved it to have a strong hold on popular favor.

Koster and Bial's.—Variety.

Among the many attractions presented at this house on Monday night were Mlle. Braatz, Yank Hoe, and other specialists; but the chief feature of the programme was the production of Fred. Solomon's new and novel operatic burlesque entitled, Joan of Arc. Jennie Joyce and Madge Lessing made pronounced hits in the new burlesque.

At Other Houses.

The Last of the Hogans has scored a triumph at Harrigan's Theatre, and a long run is predicted for the play. Braham's new songs have already caught the popular fancy of the town.

Large audiences are still the rule at Proctor's where The Lost Paradise continues its successful record. The one hundredth performance occurs on Feb. 2, and Manager Frohman is composing a souvenir for the occasion.

Lady Bountiful shows no abatement in its drawing powers at the Lyceum, and typical Lyceum audiences approve its numerous and pathetic points at every representation.

At the Bijou Amelia Glover and the other City Directory players are enjoying a generous meed of public favor.

The Tyrolean is warbled at the Casino each evening, and pretty Marie Tempest's songs receive enthusiastic encores.

Miss Helyett abides at the Star, and greets her audiences with Quaker decorum and propriety.

Alabama shows a boa-like propensity to go on forever at Palmer's. The one hundredth performance of the play will be on Wednesday evening.

HOLIDAY MEMENTOS.

Christmas was duly observed by the Patti Rosa company in Dallas, Tex. Miss Rosa gave a banquet to her associates at the Grand Windsor Hotel. The company presented a silver dinner service to Miss Rosa, and John W. Dunne was the recipient of an umbrella and a traveling bag from the same source. Dallas Lodge of Elks sent Miss Rosa a writing set of silver. She was also remembered by the Ladies' Hermitage Association of Nashville. Her husband gave her a diamond and turquoise ring. Manager Will O. Wheeler sports a gold-mounted umbrella, the inscription on which reads "W. O. W., from Patti Rosa," and a diamond scarf pin from Mr. Dunne. The members of the company gave a watch to Gerald Griffin.

Corinne's presents were as numerous and beautiful as usual. Christmas means more to her than to most people, for it is the anniversary of her birth. Corinne was at Knoxville, Tenn. From H. R. Jacobs she received a four-carat diamond lace pin; from her mother, Mrs. Jennie Kimball, a pair of pearl opera glasses with gold handle, and gold glove buttoner; from Mr. Burroughs, a silver cup, from Mrs. Burroughs, a silver flask; from W. J. Robinson, a silver framed triplicate mirror; from Charles E. Scheffner, a gold vinaigrette; from Mr. Kraft, a silver jewel box; from H. Floyd, a set of Shakespeare; from Bernard Dyllyn, a bronze bust; from Frank Hayden, a silver inkstand. Other gifts included a set of Dumas' work, specially bound; souvenir spoons; a glove and handkerchief case; a silver-mounted hat brush; a tortoise comb and brush; a silver book-mark; a religious painting in porcelain; a silver-mounted reading-glass; a copy of Palgrave's "Golden Treasures"; a copy of "Art and Song"; a wolf's head penwiper; a silver-mounted address-book; a hand-painted Christmas greeting; a silver and gold stamp box; a Chinese silk-embroidered shawl, and a case of silk handkerchiefs, embroidered. Not the least of Corinne's many presents was a port-monnaie, silver-mounted, from Mrs. Kimball, which contained a cheque for $1,000, on the Garfield Bank of this city. Mrs. Kimball received a large turquoise pendant, with setting of twenty-three diamonds, surrounded by gold filagree work, and fifteen large diamonds from Mr. Jacobs, and a gold, enameled jewel-box from Mr. Dyllyn.

Mrs. Kimball and Corinne gave a banquet to the forty-eight members of the company on Christmas night, at the Schubert Hotel, Knoxville. Music and dancing followed.

The Ida Van Cortland company Christmased at Toledo. The management gave them an elaborate supper at the Merchants' Hotel, after the evening performance.

Margaret Felton, leading lady of the King Kerr company, received as a Christmas gift from her husband, Fred. Felton, business manager of the Van Cortland company, an island in Lake Muskoka. Mr. and Mrs. Felton, with their daughter, Helen, will make that retreat their Summer home.

As a token of their appreciation of his services as postmaster of the De. Bill company, the members on Christmas Day presented Ernest Bartram with a handsome locket. Ida Bell delivered the presentation address.

Vernona Jarbeau and her company spent their Christmas in Galveston. Many fine presents were exchanged: Jeff D. Bernstein presented his star with a diamond pendant. A huge sterling silver toilet-bottle, a silver powder-box, a silver traveling drinking-cup, a hand-painted mouchoir case filled with finely embroidered chiffon handkerchiefs, two handsome tidies, a silver-mounted tooth-brush, a silver nail-polisher, and a gold pen were the gifts to Miss Jarbeau from her company. Her maid gave her a sterling silver soap-case and silver jewel-case. From her mother she received an ermine-lined opera cloak; from her property man, a perfume case filled with extracts, and from various friends a silver opera glass, with handle to match; a pearl, sapphire and diamond ring, and numerous other articles. Mr. Bernstein received from his wife a large sapphire scarf-pin, surrounded by diamonds. Miss Jarbeau presented each gentleman in her company with a silver match-safe and a silver ring; to each lady a sterling silver vinaigrette and a silver tablet; to her property man a silver watch, and to her maid a silk dress and a gold locket set with a diamond.

Manager Krouse and wife (Jennie Holman) entertained their company with a banquet at the United States Hotel, Lake Charles, La., on Christmas Eve after the performance. It was a very enjoyable occasion.

On New Year's Eve at Harris' Theatre, Cincinnati, P. F. Baker was presented with a handsome gold-headed cane. George Miller, of Mr. Baker's company, made the presentation speech in behalf of the company.

During the matinee performance of Primrose and West's Minstrels at Utica, Treasurer Garland presented F. W. Oakland with a gold-headed cane and an umbrella, with the compliments of the company. Other members of the company were recipients of valuable presents while in the city. Mr. Primrose received a dress-suit from his wife, who in return received a pair of fine diamond earrings. Mr. West remembered his partner's wife with a duchesse lace handkerchief. He himself received a life-size crayon of Mr. Primrose, elegantly framed.

DOWNING'S TOUR RESUMED.

Robert Downing has reopened his season, which was closed for a period, owing to a severe cold. His three weeks' rest resulted beneficially. He is now in vigorous health and playing to excellent business.

The unemployed time has been utilized in repairing scenery and properties and a general renovation of costumes, etc.

Mr. Downing has re-booked all [illegible] territory, and in Wilmington [illegible] he gave The Gladiator [illegible] and most enthusiastic audiences [illegible]

REFLECTIONS.

AUNT LOUISA ELDRIDGE is not playing this season, all on account of her late arrival from Europe when all the good parts had been given out by the managers. It is strange that Aunt Louisa is not caught and held by one of our stock company managers. As an eccentric comedy old woman she has no peer; and whenever a part gives her half a chance she can be counted on always to make a hit. Although disengaged, she is by no means idle. Witness her activity in the recent stage-children's holiday festival, and her conspicuous cooperation in every theatrical charitable work.

R. E. STEVENS, who was engaged with W. J. Scanlan, is in town, and disengaged.

MRS. P. HARRIS, of Harris, Britton and Dean, gave a reception at her residence in Baltimore on Thursday night. Among those present were William H. Crane, Messrs. Harris, Britton and Dean, Louise Allen, Helena Collier, and William Collier. There was dancing, singing, and instrumental music. Adam Itzel, the composer of The Tar and Tartar, superintended the music. The dancing of Helena Collier was especially praised.

C. M. COLLINS, of the disbanded W. J. Scanlan company, has gone to Boston to replace J. W. Shannon in the Piton stock company. Mr. Shannon has retired from the stage.

EUGENE MCDOWELL is very ill in this city.

THE following people have been engaged by Manager McLean to support Helen Blythe in The Wide, Wide World: Mason Mitchell, J. F. Brien, Malcolm Bradley, W. T. Sully, E. C. Mackay, Gustave Yorke, Pauline Davidson, Josie Sisson, and Minnie Pierce.

ELLEN TERRY'S costumes for her forthcoming personation of Katherine have been closely copied from historic models of the period.

HOWELL HANSEL is acting in Charles Frohman's Boston stock company.

STEPHEN FISKE is represented in the last number of the *Home Journal* by some clever verses on the old year and the new.

ONE night last week, while a fashionable throng was entering the Garden Theatre, a burly German walked up to the entrance and presented an over-due bill-board ticket. When he was informed that his ticket was not up to date, he angrily departed, and soon after returned, bearing a bill-board, which he had taken down from in front of his saloon. This he deposited in the foyer, and went away, muttering remarks that were totally unfit for publication.

DURING the performance at the Opera House at Wilmington, Del., on New Year's night, Robert Downing came before the curtain, and denied that he had paresis. He said: "Why should I be sick? I am large and strong, and take care of myself. I neither smoke, chew, nor drink."

THE late James E. Cooper, one of the proprietors of Forepaugh's Circus, died without making a will. It is said, therefore, that his interest in the show will be sold.

MAUDE MITCHELL gave each member of her company a handsome and valuable Christmas present.

VINCENT STERNROYD was engaged for six weeks to play the part of the Senior Partner in The Junior Partner. At the end of that time, one of Charles Frohman's idle actors will replace Mr. Sternroyd.

EUGENE ORMONDE, of the Lyceum company, on New Year's Day gave a dinner at at his apartment in The Phillips. Covers were laid for eight. Those present were Laura Sedgwick Collins, Mrs. F. W. Knowles, Mr. and Mrs. Bosworth (of Daly's), Frederic Edward McKay, Dr. Tevis, and Fritz Williams. After the dinner there were songs and recitations.

EVELYN POLLOCK, of Edward Harrigan's company, asks THE MIRROR to deny the statement that she is to marry the son of Manager Mart W. Hanley. Miss Pollock says: "I have not even a speaking acquaintance with young Mr. Hanley." A statement of the report that Miss Pollock denied yesterday went to press in our first forms.

A. W. COOLEY, agent for Salvini, and J. D. Price, who is employed in the same capacity by the Emma Juch Opera company, were severely reproved by the city authorities of Montgomery, Ala., for shooting off firecrackers while driving up Dexter Avenue, on Christmas Day.

MOUNET SULLY denies that he is coming to America.

THE 100th performance of Alabama will be elaborately celebrated at Palmer's on Wednesday night. The house will be handsomely decorated and souvenirs will be distributed.

GEORGE E. FISHER called at the MIRROR office yesterday, and asked us to deny the statement that Jennie Fisher had lost her case against Monroe and Rice. The Appellate Court found there was an error in the exclusion of certain testimony of the defendants and ordered a new trial which Mr. Fisher hopes will be decided in favor of the plaintiff as all the others have been.

THE engraving of Blanche Walsh that is on our first page this week is from a photograph by Falk.

FRED GRAY [illegible] the artist, has taken a studio at the Alpine in Thirty-third street and Broadway. Mr. Gray is among the trends in the theatrical profession and this will be welcome news to them.

FLORENCE BINDLEY used entirely new scenery and mechanical effects in The Pay Train at the Empire Theatre last week. On the opening night the house was packed, and both the star and the play won hearty favor.

MANAGERS ROSS AND CRONHEIM, of Hoboken, were arrested again last Saturday for violating the law against Sunday performances. This proceeding has been resorted to again and again but Sunday theatricals in Hoboken go on serenely, nevertheless.

To remove any possible doubt as to the nature of W. J. Scanlan's malady, Dr. Spitzka, the brain specialist, examined the actor one day last week. He confirmed Dr. Allan McLane Hamilton's diagnosis, pronouncing it a clear case of paresis. Scanlan may live one year or three years. The course of the disease varies; sometimes it progresses rapidly, and again it moves slowly and allows its victims brief intervals of comparative healthy.

MISS HEATHERTON, at the Star, continues to be falsely advertised as "Belasco's charming comedy," in spite of the facts that Boucicault wrote the libretto and David Belasco, in a speech on the opening night, and in letters since published under his own signature, specifically declared that "Boucicault did it all." As Mr. Belasco is the backer of the venture, the excuse that he cannot prevent the management from persisting in the effort to deceive the public will not hold water.

KIRALFY'S Venetian spectacle now exhibited at the London Olympia is doing a phenomenal business, according to veracious advices. Kiralfy has found a new field of profit. He has pretty well exhausted New York.

THE late Harry Edwards' famous collection of bugs and butterflies will be given, in all probability, to the Museum of Natural History in New York. The Museum is not able to purchase it at the present time. As Mrs. Edwards' interest in the dead actor's estate is practically confined to this valuable collection, it is desirable that it shall be converted into cash as soon as possible. To that end it is proposed that 150 members of the profession contribute $100 apiece in order to raise the purchase price, $15,000, and then present the collection in the name of the donors to the Museum. A. M. Palmer and Edwin Booth have taken the initiative in planning this arrangement.

CHARLES GLENNEY, the English actor, who was once a favorite at Wallack's Theatre, recently lost his wife in London. Mrs. Glenney entered the bath-room of her residence. She remained so long that her sister became alarmed. Investigation found Mrs. Glenney lying on her face in the bath, her head under water. A doctor was called, but the unfortunate woman was past-aid. It is thought she fainted.

CHARLES H. HOYT'S pieces maintain their popularity in a manner quite remarkable. While other farce-comedies sink into the waters of oblivion, his works—from the oldest to the newest—survive and prosper, unharmed by the general wrack. The reason is that Mr. Hoyt's entertainments are the best of their class, and such merits as a variety farce-comedy may possess, they possess in a high degree. THE MIRROR does not admire the class. It is based neither on art nor on nature. It is a *sui generis* product, having its birth in the spirit of flippancy and frivolity that prevails in these times. It has arrested the serious dramatic development of this country, obscuring public taste and discouraging effort in higher and better directions. Nevertheless, it is but fair to say that once the question of its artistic worth is set aside there can be no doubt as to the superiority of the pieces invented by its inventor, Mr. Hoyt.

THE name of a new and independent dramatic journal, just started in London, is *The Players*. It has an artistic cover, designed by Partridge, and is excellently illustrated by English and French artists. The typography is handsome, the contents are interesting and diversified, and the tone of the publication is unexceptionable. The scope of *The Players* will be broad. Its plan includes special illustrated dramatic articles on French, German and American matters. A feature—which is very well done—is to give the verdict of the London press instead of original criticisms. As a matter of record this plan has its advantages, but the readers of a journal have a right to demand and to expect that it will give intelligent opinions of its own. The advertising pages of *The Players* show healthy encouragement. The price is three pence. The Editor is that excellent actor and thoughtful scholar, Lewis Waller.

WILTON LACKAYE has been in town—just from London—a fortnight—still he has not been snapped up by any manager.

NANCY [illegible] who is [illegible] an engagement in the disbandment of the W. J. Scanlan company, is a pretty woman and a pleasant actress.

HATTIE HAS [illegible] performance of The Hole in the Ground.

SOPHIE [illegible] the pretty [illegible] the three-year-old daughter of M[illegible] company. The Press [illegible] and a trip [illegible] company. [illegible]

THE above is a portrait of little Maude Fealy, who has gained by her clever work a place among the foremost of the many bright children on the stage. This season little Maude is with the Master and Man company, and in the cities where she has played the press has been unanimous in praise of her work. She is an unusually intelligent reader for one so young, delivering her lines with a clearness and cuteness that captures those in the audience whose hearts are not won on her first entrance by her dainty appearance and striking beauty.

MANAGER ROSE, of the Lyceum Theatre, Memphis, has secured Marie Hubert Frohman in The Witch, for race week, beginning April 18.

MARIE CAHILL has introduced a skirt dance in Miss Helyett.

FREDERICK R. GILES, who was the press agent of The Black Masque, is to be seen in the Coleman House and other places where the "profesh" do congregate. Mr. Giles was for a while on the *Press*. He left that paper to go to Philadelphia. He only remained there a few weeks.

MAY FREEMAN may stage the operas to be put on at Hammerstein's Manhattan Opera House this Summer.

MODJESKA will follow the MacLean-Prescott combination at the Union Square Theatre.

GUS FROHMAN is in town.

IT is not probable that Haddon Chambers, the English dramatist, will come to America this season, although he intended to last Summer.

THE orchestra in the Lyceum theatre is so located that the blare of the cornet comes near to deafening the actors in their dressing rooms.

J. J. A'BECKET, known in theatrical circles, is now in the London office of the New York *World*.

COLONEL T. ALLSTON BROWN to a MIRROR reporter: "Never in America have there been so many companies on the road, so many companies that have come to an untimely end, so many companies with irresponsible managers, so many first-class companies with salaries in arrears, so many first-class actors and actresses idle, as there are this season. Why? A few reasons are that there are five times too many people in the profession, that there are three times too many companies, and that many theatres that should not be opened more than three times a week are open every night and Saturday matinee."

LAURA BELLINI has made a hit in Miss Helyett.

THE verdict on young Mr. Emmett's Fritz last night at the Grand Opera House was that he imitates his late father with considerable fidelity but utterly lacks that lamented comedian's charm of personality.

A DELEGATION of newspaper men were taken behind the scenes and introduced to J. K. Emmet by Press Agent Mr. O'Reilly, on Monday night, at the Grand Opera House.

JEROME EDDY is said to be interested pecuniarily in The Country Circus. Mr. Eddy is mixed up in so many schemes—being dramatic critic of the Sunday *Dramat*, press agent for Augustus Pitou, Klaw and Erlanger, etc., and the publisher of *Eddy's Spirit*—that it is difficult to put him in a category.

CAMPANINI is a constant attendant at the Metropolitan. His eyes sparkle in witnessing the triumphs of de Reszke, the tenor, in roles that once were his own by grace of supremacy. Signor De Vivo is another veteran of the old days, who never wearies of recalling the great singers at the Academy. He is never chary of his praises. With these pastured war horses in the lobby, Mr. Steinway's circular winter, Florsheim, and the more noted anti Italian crowd seem singularly superfluous.

STRAWS.

[illegible] MAN FOR THE BETTER.

[illegible]

The advance for the better has already begun. That mild, measle-like malady, the farce-comedy fever, is already subsiding. The number of such attractions that are receiving the heartiest support of the public at present is of a better order.

[illegible]

The streets of the New Year is to be crowded with an Actresses' Fair, in aid of the Actors' Fund, which will surpass anything of the kind ever held anywhere since the great Sanitary Fair. Those who oppose this publication on charity have our sympathy. Dramatic fairs have degenerated into [illegible] and personality, in London, but we [illegible] friends the world [illegible]

THE NEW YORK
DRAMATIC MIRROR.
THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION
1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS:
Twenty-five cents per agate line.
Professional cards, $1 per line for three months.
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Advertisements received until 10.30 P.M. Monday.
Terms cash. Rate-cards and other particulars mailed on application.

SUBSCRIPTION:
One year, $4; six months, $2; three months, $1. Payable in advance. Single copies, 10 cents.
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NEW YORK. JANUARY 9, 1892

*** *The Mirror has the Largest Dramatic Circulation in America*

CURRENT AMUSEMENTS.

BIJOU THEATRE—New City Directory, 8.15 P. M.
BROADWAY THEATRE—The Lion Tamer, 8 P. M.
CASINO—The Tyrolean, 8.15 P. M.
GRAND OPERA HOUSE—J. K. Emmet, 8 P. M.
HERRMANN'S THEATRE—The Junior Partner, 8.30 P. M.
HARRIGAN'S THEATRE—The Last of the Hogans, 8 P. M.
JACOBS' THEATRE—Ruth of Fraternity, 8 P. M.
KOSTER AND BIAL'S—Variety and Burlesque.
LYCEUM THEATRE—Lady Bountiful, 8.15 P. M.
PROCTOR'S—The Lost Paradise, 8 P. M.
PEOPLE'S—A Royal Pass, 8 P. M.
PALMER'S THEATRE—Alabama, 8.15 P. M.
STAR THEATRE—Miss Helyett, 8 P. M.
STANDARD THEATRE—That Girl from Maxim's, 8.15 P. M.
TONY PASTOR'S—Variety, 8 P. M.
UNION SQUARE THEATRE—MacLean-Prescott, 8 P. M.

The Mirror office is open every Monday night for the reception of advertisements. Advertising copy is taken until 10:30 P. M. Advertisements may be sent from out-of-town by telegraph.

IMPROVEMENTS.

THE MIRROR marks the beginning of its thirteenth year by several improvements. Perhaps the most conspicuous of these is found on the front page, where artistic wood-engraving has been substituted for the mechanical half-tone process. Half-tone reproductions are variable in their printing qualities, the process depending upon many unreliable conditions, its results are always attended with uncertainty. Wood-engraving demands skill, care, and time, but it can be depended upon, and its products are beautiful, incisive, and honest—every line tells. This method is more expensive than process engraving, but the extra cost is counterbalanced by the excellence of the work. We have been fortunate in securing the exclusive services of one of the few really skilful portrait engravers in this city, and the new departure is therefore made under the most favorable auspices.

It will be noticed, too, that THE DRAMATIC MIRROR appears this week with a new heading. The original design and style of lettering are retained, but the title is given greater size and clearness and the work also shows the superiority of engraving on wood. The typographical facilties of our establishment have been increased. A large number of new type faces have been added to the resources of our advertising department. THE MIRROR is the only dramatic journal that owns and operates its own plant and, therefore, its ability to meet the requirements of advertisers is unrivalled.

During the year just begun we shall institute several new and important features in our reading columns, arrangements for several of which have been made already. Constant improvement is our aim.

The Albany *Journal* says that THE DRAMATIC MIRROR "is the best written of all the dramatic weeklies", the New Orleans *Picayune* says that it is "the most popular", the Detroit *Journal* says that it "leads all the other theatrical papers," the New York *Evening Post* says that it is "the best of the theatrical papers", the Rochester *Post-Express* says that it is a "model journal", the Yonkers *Gazette* says that it is "the very best and brightest dramatic newspaper in the world."

These golden opinions we prize highly. It shall be THE MIRROR'S earnest endeavor to continue to merit them.

THE BEST ANSWER

PERHAPS the best answer to the more or less sincere objections that have been raised against the Actors' Fund Fair by writers in certain journals is furnished by the names that appear on the honorary committee. That committee comprises many of our leading statesmen, our distinguished citizens, and our conservative society men and women.

The fact that the representative men of the nation and the state and persons prominent in this community lend their names and pledge their individual support to the undertaking sufficiently disposes of the absurd objections raised by the captious, and clearly indicates with what hearty approbation the idea of the Fair is received by the public.

These notable men and women do not fear that the dramatic profession will turn a noble charitable undertaking into the "indecorous" spectacle that some of the self constituted journalistic guardians of the stage profess to contemplate with holy horror. They do not refuse their cooperation with our actors, actresses, and managers because there is danger to be sniffed in the contemplated juxtaposition of the actress with the general public. In brief, they seem to think that the woman of the stage is quite as trustworthy in respect to conduct, and will be quite as safe in her public duties at this Fair as the woman of society has been hitherto in the various charitable bazaars in which she has honorably taken part.

The Actors' Fund Fair will be a great success—there is no doubt about that. It will clear a large sum of money that will increase the merciful beneficence of the institution of which we are all justly proud. But it will demand the active personal interest of a great number of professionals. Every one can do something, and every one, we are confident, will be willing to assist.

A PRACTICAL PROPOSAL.

THE manager at Lancaster, Ohio, sends us a letter on the subject of a National Association of Theatre Managers, in which he expresses his approval of our plan and proposes that the suggestions contained in our recent editorial be formulated into a series of rules or conditions which may be included in the contracts entered into by local and traveling managers.

This is a practical and feasible proposal. In the event of the formation of such a far-reaching association as that we outlined, two weeks ago, much time would be consumed necessarily in arranging the preliminaries and effecting a stable and permanent organization. Meanwhile, first aid to the injured theatrical business could be individually and beneficially applied by the method suggested by Manager BLACKALLER.

That gentleman points out how a manager in a small town, having the best intentions in the world will, nevertheless, over-book his theatre on account of the importunities of traveling managers and his own weakness or good-nature. Probably there are hundreds of one-night stand managers in the same boat with Mr. BLACKALLER, for it would be ridiculous to assert that the prevalence of the harmful practice of playing more attractions than a town can possibly support could be due to ignorance of the palpable consequences, or to crass folly.

If theatre managers have the wisdom to act upon good advice they will revise their contracts so as to cover such points as those mentioned in our recent article. They will find the managers of attractions eager for a change that must be salutary and pecuniarily desirable to all concerned.

Many one night-stands are getting to be synonymous with bad receipts. The only way to restore their status lies in adopting such prudential and remedial measures as the case demands. If local managers throughout the country are far-seeing they will take an interest in this question now and give it their best attention.

PERSONAL.

HANLEY.—The bright son of M. W. Hanley, who is in charge of the box-office at Harrigan's Theatre, is to marry Evelyn Pollock. The wedding is set down for Jan. 17, at Manager Hanley's residence. Miss Pollock is one of the three clever sisters whose clever work as singing soubrettes has brought them all popularity.

GRADY.—Judge Thomas Grady is becoming a regular first-nighter. He seeks relaxation from the arduous and ofttimes depressing cares of administering justice in the police courts at the play. His decisions are kindly and his sense of humor is responsive to the appeals of a comedian like Francis Wilson, whose Lion Tamer *premiere* His Honor witnessed.

DREW.—Sidney Drew is satisfied that his troubles are over. J. M. Hill has assumed sole management of his starring tour, and it is likely that things will progress smoothly. Mr. Drew and his talented wife deserve success, both personally and professionally.

IRVING.—Henry Irving's elaborate production of Henry the Eighth will take place tonight (Tuesday) at the London Lyceum. He, of course, will be the Cardinal Wolsey, and Ellen Terry will be the Katharine. The verdict on this important revival will be awaited eagerly in New York.

HOWARD.—Joseph Howard, Jr., gave an informal address before the Electric Club last Thursday evening, comprising "A Few Plain Words on Journalism." The talk was, of course, both practical and witty. Mr. Howard is a prominent member of the Electric Club.

CORINNE.—Corinne tendered her services and those of her company for a benefit in aid of the sufferers by the Chattanooga fire.

VAN ZANDT.—Marie Van Zandt has secured a verdict against *Le Petit Parisien* for a libel that it published in regard to her engagement at St. Petersburg. The paper was fined and ordered to publish a copy of the judgment in its columns.

MOORE.—Laura Moore is ambitious, but she ought not to attempt in public the runs, trills, and other technical details demanded by the opening solo of her role in The Lion Tamer until she has acquired greater proficiency in singing. That song would be child's play to a Lehmann or an Eames, but it is painfully hard work for Miss Moore, and it makes the auditor think of a pupil in a music school.

LEE.—Amy Lee's Montreal backer seems to be quick at learning the customary tricks of theatrical backers in general. Last week a draft, given to a literary man in payment for the ungrateful task of reshaping Euchred, was returned dishonored. The literary man concurs in the appositeness of the title of the comedy.

FLORENCE.—Mabel Florence is again a member of the Devil's Mine company. She was engaged for a short term originally, but now the engagement has been made permanent.

JANSEN.—Marie Jansen misses the mark in her attempt to give a touch of piquancy to the part of Angelina in The Lion Tamer. She probably intends to be *chic*, but she succeeds only in being "tough." Let her imagine how Judic, or even Marie Tempest, would play such a role, and then make an effort to approximate the conception.

JUNE.—George W. June sent his friends a unique new year's card, the idea of which sustains his reputation for being nothing if not original. Mounted on a card having Mr. June's holiday greetings was a rabbit's foot, tied with a blue ribbon. Above this emblem was inscribed in negro dialect, "Dar am heaps o' luck in de rabbit's foot."

STARR.—Hattie Starr (the wife of Charles L. Harris, of Mr. Palmer's company) has composed a ballad entitled "Only an Actress," which is published by Hitchcock and McCargo. It is dedicated to her husband.

LEWIS.—Dr. H. A. Lewis, of Dallas, Texas, has written a drama on the subject of Columbus for Alexander Salvini. There will doubtless be a plethora of Columbus plays and spectacles during the World's Fair excitement.

ELLIS.—An excellent portrait of Charles T. Ellis, handsomely framed, has been received by THE MIRROR from that successful star to add to its gallery of celebrities.

JARBEAU.—Verlona Jarbeau sent this greeting on Friday from Fort Worth, Texas: "A bright and prosperous New Year to THE MIRROR." In acknowledging this compliment it is well-nigh superfluous to return the same wish, for Miss Jarbeau's seasons are always pleasant and profitable in a marked degree.

DROUET.—Robert Drouet, leading man, has resigned from Joseph Haworth's company, and has joined Effie Ellsler's company.

WILLIAMS.—Jesse Williams, the musical director of the Garden Theatre, has composed a vocal gavotte. It is sung in the third act of La Cigale, and is encored nightly. It is melodious and dainty.

PARRISH.—Grant Parrish, who has been the press agent for the MacLean-Prescott combination for a month, has resigned on account of illness. He has gone to Washington.

JONES.—Henry Arthur Jones is out with a card in answer to a paragraph in the London *Daily Telegraph* to the effect that Mr. Jones had been obliged to apply for a reduction of rent to the owners of the Avenue Theatre, in order to continue the run of The Crusaders. Mr. Jones denies the assertion, and adds that the *Telegraph's* method of attack is too much like "hitting under the belt." Mr. Jones also says that the books of the Avenue show that a handsome profit has been cleared every week since he became an author manager.

POTTER.—Mrs. James Brown Potter is voyaging from London to the African Cape. She is to appear there with Kyrle Bellew, under Lusconi & Searele's management. Before embarking Mrs. Potter told the reporters that "had things been favorable" she would have been sailing for New York instead of Cape Town. She requested that this message be sent to her American friends: "Actress or no actress, I am a woman at heart, and one who loves her own kin and country." An analysis of that message reveals that it is not nearly so pathetic as it may seem.

LETTERS TO THE EDITOR.

A MODEL THEATRE.

ST. PAUL, Minn., Dec. 25, 1891.

To the Editor of the Dramatic Mirror:

SIR,—Amid all the notes of commendation of new theatres which we have heard recently it strikes me as strange that little or nothing has been said of the Metropolitan in this city. It will celebrate its first birthday next week, and I think it is safe to say that, as near as it is possible to approach perfection, this theatre is absolutely perfect, before and behind the curtain.

The stage is very large, and supplied with a complete set of beautiful scenery, which is handled by a body of intelligent stage hands. The electric plant is truly remarkable.

It is supplied with sufficient dressing rooms, which are clean, neatly carpeted, and well lighted. There is little or nothing to burn, stairways are iron, fly galleries iron and brick, and, in short, everything fireproof.

The mechanical devices in the house are actually startling. When I came in for orchestra rehearsal I found a piano in the orchestra which had been used by the company previous to ours. Not wishing to use it I asked the stage carpenter to remove it, fully expecting the usual grumbling and delay which is attendant upon the putting in or taking out of a piano. Instead of sour looks I was met with a cheerful "certainly." I thought the millennium had come.

The carpenter disappeared, and a minute later the whole platform, leader's desk, piano and chair, rose silently and swiftly until it was on a level with the stage, when the piano was rolled off and the platform resumed its former position. It is certainly one of the cleverest mechanical devices to use in any theatre.

The orchestra at the Metropolitan is composed of fourteen men, and they are all musicians. For some reason Mr. Scott does not find a good orchestra a useless expense. Would that some other managers might emulate his example!

I do not know Mr. Scott personally, and my tribute to his excellent theatre is entirely voluntary. We nearly always hear the bad opinions which we may be unfortunate enough to engender, but the good things which might be said are so seldom voiced that many a man is driven to absolute indifference through what appears very much like lack of appreciation.

While I am on the subject of St. Paul, I cannot refrain from relating an incident that will give an idea of the dramatic criticism which is to be found here.

The play with which I am connected is not a farce-comedy in to-day's acceptation of that term. Nobody falls down to emphasize a joke. There is a well defined and exceedingly funny plot, which makes its own situations naturally. I make this assertion purely without prejudice in favor of the company with which I am engaged.

The first act stands by itself without a single specialty. In the second act there are some musical numbers introduced, for which there is abundant reason and excuse, the plot hinging around a rehearsal.

The morning after our opening here one daily paper announced that it was an excellent performance, as variety shows go, there being, as usual, no inkling of plot or coherency. I do not recollect the exact language, but that is what was conveyed. The notice was so absurdly irrelevant that our manager, on meeting the critic on, inquired how much of the performance he had seen. He replied: "Oh, I was in for a little while during the second act."

As this was the first performance of this piece in St. Paul, I ask, in all fairness, the opinion of the reader in regard to the reporter. Of course, we all know that such things do not influence our business one dollar's worth, but it is exasperating.

Hoping the editor may think this of sufficient interest to professionals to give it space, I am

Respectfully, MUSICUS.

AN EXCELLENT SUGGESTION.

CINCINNATI, Dec. 20, 1891.

To the Editor of the Dramatic Mirror:

SIR,—Apropos of the Fund Fair, now that it is assuming something like a definite shape, I should like to suggest a scheme which I have had in mind for several years, but which to make it of benefit to the Fund required it to be part of such an enterprise—that is, a fair, festival or bazaar.

Briefly, my plan is this: To have an art department in two divisions, one a sale, the other a loan exhibit. There are quite a number of fairly clever people in the actors' ranks who do work with brush, crayon and etcher's needle—I mean good, respectable work. Each of them would, I feel safe to say, contribute one or several pieces; that is, donate them, to be sold, the returns to go to swell the general fund.

I might mention names of several actors whose work might bring a very decent price, by the mere hanging of the authenticated work. For my own part, I am ready and willing not only to contribute several oil and water color sketches, but to act in connection with others in this direction, provided that I am still in the country.

I have but recently returned from a course of study at the Ecole des Beaux Arts, Paris, under M. Jerome. I am a regular contributor to the large exhibitions in this country, as also to the Paris Salon.

I know of several men, now or formerly members of the profession who have had the advantage of serious art study and who, I am sure, would contribute. And I think we have enough whole-souled men with money in and out of the profession that would be proud to hang a picture painted by an actor, and to pay a fair price for the privilege.

A call could be made also on all the reputable scenic artists to contribute sketches, besides on the guild of artists in general, of whom I myself know personally a great many. In Paris, Munich, Antwerp, and other art centres abroad, the various organizations for benevolence call regularly upon the artists for the "bits" that oft-times become more precious than ambitious pictures. And I think our American artists are to be relied upon to respond.

Aside from this, there could be held a special loan exhibit of finished work, to which I am sure all the artists would contribute, especially upon chance of selling, in which case the Fund enterprise should be entitled to a percentage as commission.

Among the actors whom I call to mind at a venture whose art work has been considered by artists to be of sufficient merit to appear in art exhibitions, I may mention Mr. Jefferson, Mr. Taylor, formerly of Mr. Jefferson's company, Mr. Le Moyne, Mr. Thompson, Mr. Hale, myself, and several others, among them Mr. Forbes Robertson.

I think such an exhibition would not only attract attention but command respect, and as the fair draws to a close have it all auctioned off by a popular actor—the oils, water colors, the scenic artists' sketches, the illustrations, black and white contributions—and you will see the Fund swell nobly as a result.

I should like to place the idea, through you, before the committee, and see it come to a successful issue.

Yours truly,
BENJAMIN HORNING,
The Last Word company.

JOSEF KAINZ RETURNS THANKS.

To the Editor of the Dramatic Mirror:

SIR,—Kindly permit me, through your columns, to tender most cordial thanks to the press and public of New York for the exquisite courtesy and consideration with which my efforts at the Auberg Theatre, just concluded, have been rewarded. While the uniform kindnesses accorded me render the parting painful, they allow me some compensation in the most grateful remembrances I shall always cherish of my stay in your great city. Repeating my heartfelt thanks, I beg to remain,

Sincerely yours, JOSEF KAINZ.

THE USHER.

The S. P. C. C. has changed its policy regarding children on the stage.

Hitherto it has exercised discrimination. When, in the judgment of its agents, children were not being injured in health or harmed by association they have been permitted to ply their vocation.

But now Mr. Gerry has changed all that. Nettled, perhaps, by the severe criticisms which his efforts to steer a moderate course have aroused, he purposes to see that the letter of the law is enforced.

He began operations last week, by issuing decrees against the further appearance of the children's ballet in La Cigale, and of the two little darkeys that were an amusing feature of Mr. Wilson's production of The Lion Tamer.

✣

Resent this seemingly groundless interference as we may, the fact remains that Mr. Gerry's Society is acting within the scope of the law prohibiting the appearance of children on the boards.

In his endeavors to apply the spirit of the statute to cases that it was obviously intended to reach Mr. Gerry has had the respect of the community and of many broad-minded professionals. But his change of attitude is likely to alienate that sentiment completely.

Mr. Gerry's Society has no more right to permit or to prohibit children's performances than have you, or I, or any other citizen. The most that it can do or say is to agree to lodge no complaint in certain cases. The Society has no peremptory powers, as many theatrical men seem to think. It simply seeks to compass enforcement of the laws.

In this last move, Mr. Gerry has made a big mistake. By his attitude he has shown the absurdity and injustice of the law when indiscriminately enforced. And once he has succeeded in disgusting and antagonizing public opinion, a revision of the obnoxious features of the law will follow as a matter of course.

✣

The President of the Musical Union says that THE MIRROR'S recent reference to him as a "musical mechanic" gave him personal pleasure, and materially strengthened his position in the Union.

From this it appears that THE MIRROR was strictly within bounds when it characterized the dominant faction in the Musical Union as a body of men that looked upon their art as a trade, to be ranked with hod-carrying, pipe-laying, and other intellectual pursuits.

Since the Musical Union takes the stand that wages and not proficiency is the musician's chief object in life, perhaps its President will take the trouble to investigate the current reports that certain orchestra leaders of this city (members of the Union) are in the habit of charging managers a stipulated sum per week for the services of their men, and of arbitrarily deducting a percentage from the musicians' wages as "perquisites."

If the Union's purpose is to see that its members are paid according to the regular scale of wages, and to protect them from pecuniary loss, it will do well to attack this matter now. The reports have floated around for months, but no action has been taken by the Union.

✣

The paragraph going the rounds to the effect that A. M. Palmer contemplates reviving that threadbare relic of other dramatic days, The Banker's Daughter, is, of course, unfounded.

Mr. Palmer has entertained the idea, however, of putting up Jim the Penman again—a play of which New York never gets enough, and in which the Palmer company show to incomparable advantage.

Jim will not go on unless Alabama gives signs of weakening. While Mr. Thomas' piece suffered with all the other attractions in town the week before Christmas, it has resumed its pristine draft since, and there may be no change of bill during the next few weeks.

It is worthy of note, by the way, that Alabama's Thanksgiving week receipts were the largest ever taken by any company in the history of the theatre, dating from the time it was opened by Lester Wallack.

The next play that Mr. Palmer's company will present is by Sidney Grundy. It is now called The Broken Seal, but the title may be changed before it is seen.

In Grundy's work there are five strong women parts, and five admirable actresses will play them. As now planned, these roles will be assigned to Agnes Booth, Mrs. D. P. Bowers, Juna Arthur, Maud Harrison, and Mrs. Phillips.

✣

It is fortunate that that Buddensiek theatre building in Long Island City collapsed before it was completed. Had the structure held together until it came to be used for public performances, the chances are that a terrible disaster would have occurred.

✣

The modern saying that plays are meant to be acted and not to be read, finds justification in the several pieces by Pinero, Jones and other dramatists who have taken advantage of the new copyright provisions to publish some of their dramas.

These are not the days when literary merit, pure and simple, is the desideratum of the dramatic author. Action, not words, is his motto, and public taste agrees with him. For that very reason a play that presents many points of merit in representation usually makes poor reading, and seldom justifies the waste of good paper, typography, and binding.

The plays of our time belong essentially to our time. They are ephemeral; when they cease to interest the public and to clear a profit for their owners they no longer possess a *raison d'etre*.

✣

Mr. Mansfield has just published his Don Juan in luxurious form. Submitted to the tender mercies of the book-reviewer—who is less lenient than his *confrere*, the dramatic critic, as a rule—it is faring ill, but no worse than it deserves.

For instance, the *Critic*, the highest literary authority in this country, says of it: "If this elaborate publication had not been made there would have been no disposition to subject the piece, whose many and radical dramatic weaknesses were manifested only too clearly in its theatrical representation, to the far severer test of literary examination; but now that the challenge has been issued, common honesty compels the declaration that the literary portion of it is even feebler than the drama is." Mr. Mansfield seems to suffer from the delusion, shared by many ambitious novices in the art of writing, that an affected and eccentric form of expression constitutes strength and excellence of style. The trouble in his case, as in that of others, is that his style lacks the vigor, substance and imagination which might atone in some degree for its grammatical and still more serious deficiencies. * * * It appears to be the crude production of a clever but unbalanced youth, who had but one aim—to make himself the conspicuous figure of a romantic drama—and missed it."

The literary test is too severe for almost any contemporary drama, for contemporary dramas are not made to be tested in that way.

BLANCHE WALSH.

Blanche Walsh is but nineteen years old, yet she has intelligence that is rare for that age. Her acting is marked by ease, dignified and graceful bearing, freedom from mannerisms and from anything suggesting rant. Her voice is bell-toned, and pleasantly modulated.

Miss Walsh was born in New York city on Jan. 4, 1873. She studied in Public School No. 50, and was graduated in 1886. She appeared for the first time in public in June, 1887, as Desdemona, at the Windsor Theatre, for a benefit.

Her first professional engagement was with Thomas McDonough in Siberia. She played a small part in the melodrama.

Then she was engaged by Louis James for Marie Wainwright's production of Twelfth Night. She played the part of Olivia for two seasons. During the second season she also played Zamora in The Honeymoon. She was recognized instantly by the critics as a young actress of promise.

She is now playing Elizabeth in Amy Robsart, and her beauty of face and symmetry of figure are such that the unhappy Earl of Leicester is readily pardoned for vacillating between Amy and Elizabeth.

Miss Walsh writes to THE MIRROR: "I have always had a fondness for the stage, and while at school I always took part in the school entertainments. As I grew up I determined to adopt the stage as a profession. I think that I have been very fortunate. The newspapers have been extremely kind to me—especially this season."

Miss Walsh will be leading lady with Henry Miller when he makes his appearance under his own management next Summer on the Pacific coast. It is to be expected that she will make an especially favorable impression in Rosedale, and if Clyde Fitch's one-act comedy, Frederic Lemaitre, be produced by Mr. Miller, Miss Walsh should make as charming a little millmer as the originator of the part, Emily Bancker—and this, we take it, is raising expectation to a high point. The portrait of Miss Walsh, presented by THE MIRROR this week, was engraved from a recent photograph.

CHARLES DICKSON'S SEASON.

Henry Doblin, acting manager of Charles Dickson in Incog, called at THE MIRROR office on Saturday, and reported that Mr. Dickson was on the crest of prosperity. "We intend to keep Incog as our *piece de resistance* for some time," said Mr. Doblin, "as it has met with such success. While we are modest in all our announcements, we have yet to meet the first indication of disfavor from the press or box-office.

"I think we ought to consider that Mr. Dickson's success in Incog is wonderful, when we remember that he is a new star in a new play by an unheard of author, surrounded by a new company.

"In all probability he will come to the Bijou Theatre, beginning Feb. 29, following The City Directory. He will leave the Bijou on May 21, and go direct to the Boston Museum for three months—the Summer season.

"Mr. Dickson intends to produce three new plays while at the Museum. They are A Paltry Million, a comedy by Charles Klice, which promises very well; Young Mr. Deering, a comedy by May M. Ward, a young woman not yet twenty, who has never been behind the scenes, but whose work is highly praised by the few who have read it, and a comedy by Mr. Dickson and myself, which, with the usual modesty of authors, we claim is the best play ever written. It is founded on the law of inheritance in California, which admits an illegitimate child to inherit its father's fortune. Its story was suggested by the famous Jessop will case, which was decided only last week in favor of the son.

"Some eminent lawyers and a judge, to whom the play was read, said that they were surprised at the way in which Mr. Dickson and myself had contrived to evade the most important point—the exposure of the name of the mother. That is only the dramatic background. The comedy we are keeping a secret.

"You will see by what I have told you that Mr. Dickson is a believer in the American drama and dramatist. He receives quite a number of MSS. daily, and he reads them religiously, in the hope of finding a good one.

"As for curtain-raisers, Mr. Dickson has acted three of them on tour. Two are from the German, adapted by myself. They are Jilted, from R. Bendix, and The Salt Cellar, from C. A. Gorner. The third is Book Third, Chapter One. I am finishing a new one-act comedy, from the French of A. Dreyfuss. I shall call it Personals."

HERE'S A NATIONAL THEATRE.

Some enterprising person, hailing from Eighth Street in this city, announces that in the absence of an endowed theatre, such as Mark Twain and W. D. Howells have been endorsing of late, he purposes to give to the public "those literary or ideal plays by poets or dramatists of reputation which appeal to the higher intelligence, together with essays on the National Theatre by well-known writers." This is to be done through the medium of published plays, which the anonymous "National Theatre" concern of Eighth Street will dispose of to the avid public at the rate of fifty cents per volume.

We have not read or seen the plays in question, but we are permitted to judge of their quality by brief descriptive notes and extracts presented in the "National Theatre's" circular. The first series of these pieces, we are informed on this authority, are called "The New World Comédie-Humaine," and they "claim to present the heroic and prosaic aspects of American life and American history in a novel way."

We are told that the farcical side of politics is shown in a play called The Cynic, or American Statesman. The Governor-elect of New York in this piece says: "Society in Europe is an effete gooseberry bush. We have simply inverted that effete gooseberry bush—set its roots in the air. The poor roots have been accustomed to creeping ways and crawling methods. The æsthetic hang of normal branches we shall get later on."

Another drama mentioned in the circular bears the more or less graceful title of A New World Troubadour, or Chivalry's Afterglow, which is characterized as "a crystal ball presentment"—whatever that may be. The tramp-poet, who is the hero of this work, is said to exemplify chivalry's afterglow by such original speeches as this, which is quoted in the announcement as a specimen: "Nay! Danger that is risked for those we adore is the main gateway of paradise." We have heard something of that sort before; but no matter—the sentiment is indisputable, if the metaphor is a little mixed.

Other plays noted in this pronunciamento of the "National Theatre" are The Adept, or the Oculist, The Shysters, an Arraignmen , and The Journalists.

Our perplexity regarding the origin of this new and mighty enterprise is increased rather than diminished by the horrible suspicion that Mr. Twain and Mr. Howells may have some connection with it. Perhaps Eighth Street is only a blind to divert our thoughts from Beacon Street.

MR. MORRISSEY'S BEREAVEMENT.

J. W. Morrissey, the popular business manager of the Garden Theatre, mourns the loss of his brother, Starr Morrissey, who died on Dec. 28.

"Starr had been ill for two months," said Mr. Morrissey. "For the last few nights I have been sitting up with him at St. Vincent's Hospital, and I am all worn out. He was well known in musical circles, and was at one time on the *Herald*."

When asked if there was any theatrical news about the Garden Theatre, Mr. Morrissey retired to his private office, and returned in a few minutes with a paper which he slipped into the hand of the reporter.

This is what was on it: "Of La Cigale, the same fact remains to be said, and that is that the handsome playhouse is crowded with delighted audiences at every performance. T. Henry French might easily retain the Lillian Russell Opera company at the Garden Theatre until next Summer with profit, but engagements made for Boston, Philadelphia, Chicago, and other large cities must positively bring the season to a close in six weeks' time on Feb. 13."

PROSPERITY AT HARRIGAN'S.

The genial smile of the genial Mart Hanley was even more genial than usual the other morning when a MIRROR reporter called to ask him how he felt as to the reception of The Last of the Hogans by the critics and the public.

"I am just on my way to the bank," said Mr. Hanley, "and I may remark that it is significant that the Harrigan Theatre bank account has not diminished since the production of The Last of the Hogans.

"As you are aware, the entire press has praised The Hogans. Mr. Harrigan has rounded off the play somewhat since its first performance. It is now over at eleven o'clock.

"There are many indications that The Hogans will vie with, if it does not outvie Reilly and the 400 in popularity. Kindly notice every evening the white and blue S. R. O. sign hung over the box-office."

GOSSIP OF THE TOWN.

WHEN Signor Giuseppe Giacosa sailed for home a few weeks ago he felt confident that his drama, La Dame de Challant, was certain to acquire popularity. But his hopes have not been realized. Bernhardt has not been able to gain public acceptance for the play. The Italian original, with Duse in the name-part, was a failure. Giacosa rewrote one act entirely and reshaped the rest of the play during his American visit, but even with those alterations it is not palatable, and Bernhardt will present it but infrequently. Giacosa, however, must not be judged by this attempt to beat Sardou on his own ground. His poetic plays are strikingly beautiful, and if any of these are transplanted to this soil they will probably merit a better fate than the rewritten Dame de Challant. A portrait of Signor Giacosa is given above.

MANAGER HARRY EMMETT cannot understand why the name of his successful star, Katie Emmett, is sometimes confounded with that of Gracie Emmett. Mr. Emmett evidently is unaware of the vagaries of the compositorial fiend. His annoyance, however, is pardonable, and the blunder will be guarded against in future.

SAM C. YOUNG, the German dialect comedian, has joined the Si Plunkard company, now in Texas.

THE circus in The Lion Tamer at the Broadway is one amusing feature of a capital performance. The circus in The Country Circus at the Academy is the whole show.

ALICE VANE and Alf. C. Wheelan have resigned from Flora Moore's Zig Zag company for good and sufficient reasons. They have returned to this city, and are at liberty.

WILFRED CLARKE will shortly open his season in Atlanta, Ga., under the management of A. T. Cunningham and B. W. Kleinacker. The supporting stock company will consist of Victory Bateman, Mrs. Georgie Dickson, Kitty Baker, Marguerite Howard, Walter Hale, Ernest Tarleton, R. C. Chamberlain, W. H. Baker, and J. S. Calvert.

LUCY B. GRIFFIN, of the Ray L. Royce Comedy company, met with an accident while at Orange, Texas. She fell into the Sabine River from a rowboat. She escaped uninjured.

PERCY WEST, manager of The Old, Old Story company, arrived in town on Tuesday. He has located at Taylor's Exchange, and will remain two weeks. He says, "The Old, Old Story is doing splendid business, which is improving as the company comes East." He showed the MIRROR reporter press notices from all over the country. They are extremely favorable.

WHENEVER a New York theatre lease is about to expire, or a new theatre is exploited on paper, the names of Rich and Harris inevitably get into print in connection with it. They are now said to be "after" the Grand Opera House. Mr. French's present lease of which will expire on May 1 next. From the fact that Mr. French will have the first call on the property for an extension, and inasmuch as the Rich and Harris leases usually begin and end in newspaper paragraphs, it is more than likely that there will be no change of tenant.

THE holiday number of the *Spirit of the Times* is filled with good reading and is crowded with advertisements. The theatrical business columns show strikingly the value that is set on this sporting and dramatic authority by leading managers.

MINNIE MADDERN FISKE has a finely illustrated story for girls in the January *St. Nicholas*. It is called "The Pink Gown."

HANDS ACROSS THE SEA will follow Master and Man at Niblo's. The following week, Rice's Evangeline will be the attraction. The Hustler and Gorman's Minstrels are booked for later dates. Elmer E. Vance had an empty date-book when he secured the lease of Niblo's, but, in spite of that, he intends by his sagacity and enterprise to secure popular attractions, and bring the old house into line again as a successful combination theatre.

H. R. JACOBS has completed arrangements for the opening of the new Cook's Opera House, at Rochester, which will occur on Jan. 14. The theatre is said to be one of the handsomest in the country.

Marie Hubert Frohman is an actress who well deserves the position that she has gained in her profession, and who will undoubtedly attain to a still more advanced one in a very brief time. Her talent is of the genuine, native, confident kind that succeeds by no trick or exaggeration, but by the simple and logical method of her acting.—*New Haven (Conn.) News*.

THE HANDGLASS.

Her nose was pug, or, as she said,
Tip tilted. Just a trifle retroussé.
That is, when she so coyly bent her head,
Her saucy nose pointed t'other way.
Her nose was pug. It pained him more or less,
Because it spoiled her other features fine;
But yet he married her, I must confess,
Because her bank account was a trifle.

† † †

And now, make merry and be glad until the jocund welkin rings, for the season has come when the New Year's resolution permeates the earth below, and during its beautifully brief existence makes life seem like an iridiscent dream.

† † †

Tanem.—"What's that dreadful noise in Wobble's room?"

Shakem.—"That's Wobbles turning over a new leaf for 1892."

† † †

Phyllis.

My Phyllis is a Winter Girl,
Though chill the air and grey the skies,
I bask in sunshine of her love
Beneath her heaven-blue eyes.

† † †

Woods.—"I hear that Slimblimb and Dudeleigh were insulted by a ticket-chopper on the L."

Boobs.—"Yes, they both tried to go through the turnstile at once and the man said: 'One thing at a time, there please.'"

† † †

His Xmas.

She made me for a Xmas gift
Slippers embroidered gold and black.
They're very nice, but in return
She boned me for a sealskin sacque.

† † †

Dudleigh.—"What's the matter, old man, has any one thrown a dynamite bomb at you?"

Chaffleigh.—"No, but Miss Chilfreeze just threw me a kiss."

† † †

Mansfield has declared his intention to have no more fence posters. If some of the burlesque companies would only fall in line!

† † †

A story is told of Oscar Wilde who, while away from home, met a friend who had visited the æsthete's dwelling in his absence.

"Did you notice if my lily was in flower?" he asked.

"Yes, it was," answered the friend.

"How nice of it!" said Oscar, "to bloom while I was away."

† † †

Matrimonial Kendalistic tendencies are asserting themselves among our erstwhile too independent actors and their wives. It used to be the caper to conceal a marriage, so far as programmes were concerned, between actors in the same cast, but now "Mr. and Mrs." Brown and "Mr. and Mrs." Jones fondly announce their allegiance, and are photographed with their heads resting affectionately on each other's shoulders. There is a fashion for everything nowadays, and one might as well be out of the world as not in it.

† † †

"Does this Miss Phamus act well?"

"No, she's not much of an actress."

"Does she sing?"

"Not to speak of."

"Dance?"

"I can't say that she does."

"What in thunder does she do?"

"Well, they say she has twenty thousand dollars' worth of diamonds, and wears a ring on her thumb. What more do you want?"

† † †

He (*hesitating at the entrance of the green room*).—"Pardon me, but there is some mistake. You are not the lady I wished to see, but the young girl who stood next you in the last scene."

She (*pointing*).—"Oh, I *beg* your pardon! I shall tell her (*and then she put her head under a curtain, and he heard her say*): 'Grandma, there's a young man here wants to see you.'"

† † †

The Ingenue.

She wears short-waisted dresses
And affects a gown of gray,
And she gambols like a kitten
In a very touching way.

† † †

Speaking of Carroll Johnson's new play, The Gossoon, an exchange says: "It is so pleasant to find an Irish play without a wicked landlord or a mortgage."

† † †

Maude (*as the bell rings*).—"Is that the letter man?"

Gladys (*looking out of the window and seeing the iceman*).—"No, it's the mail carrier."

† † †

"What do you think of that article in this morning's paper on the condition of the streets?"

"Oh, I should call it a sweeping criticism."

† † †

Many are the afflictions of the actor, but none more poignant than having to eat a property Xmas dinner.

† † †

Two Farce-Comedy Gems.

Waiter (*fiercely, to seedy-looking individual at table*).—"Soup."

Seedy-looking Individual (*rising and bowing profoundly*).—"No, sir; tragedian."

—

"Why did you take off your hat to Mrs. Brown? You don't know her."

"It's my brother's hat—he knows her."

† † †

"I hear that Woozie is going to have a theatre built all for himself!"

"Well, he *will* have it all for himself."

† † †

Wilson Barrett has added a new bit of business to his Othello. He has Desdemona's picture hanging on the wall, and when Iago rouses his jealousy, he cuts the picture down with his sword. He would make a hit in the country just now if he turned it to the wall.

† † †

"They" say that Lillian Russell was offered $5,000 a week by an ambitious manager recently. After a while Lillian will own the sky above and the earth below and the waters under the earth.

† † †

This world's a stage Fifth Avenue at that,
Where one is tossed about, and knocked quite flat,
And jerked and trolled o'er the cobble stones;
The driver steering not to hear your moans,
Whisks you past scenes of bliss and scenes of grief,
The last too many, and the first too brief,
Landing you at the finish of your drive,
Quite lucky you, if you escape alive.

† † †

One of the members of the Knotty Affair company is said to be inquiring diligently in St. Paul for a person rejoicing in the name of Mr. Thomas Birdie Bingham Buckingham Bijou McCormick. If the man really is in St. Paul he had better not come East, for he would never be allowed to live here with a name like that.

King Cole.

THE COUNTRY CIRCUS.

Will R. Wilson, the journalist and playwright, on last Saturday made application for an injunction to prevent further performances of The Country Circus.

Through Howe and Hummel, his attorneys, he states that the first act of the play at the Academy is his work. Mr. Wilson's affidavit alleges that two years ago he contracted with C. B. Jefferson, Jerome H. Eddy, Marc Klaw, and A. L. Erlanger, to write the dialogue of a play in which a circus was to be introduced. Mr. Wilson claims that he furnished an outline of the first act, which was approved by Mr. Jefferson, but later Charles Barnard was engaged to write the play.

Mr. Wilson claims that the first act, as presented at the Academy, is identical with that furnished to Mr. Jefferson by him, and that he will seek an injunction and an accounting of profits under his contract.

Charles Barnard, in speaking on the subject yesterday to a Mirror reporter, said:

"I can only say that I have never, to my knowledge, met or heard of Wilson that he never gave me any MS. or instructions as to how I should write the first act.

"The only possible way that I can imagine in which he may have had something to do with The Country Circus, is that he may have given some points to C. B. Jefferson, and that Mr. Jefferson gave them to me. I do not, however, remember that Mr. Jefferson mentioned Mr. Wilson's name to me, or in any way gave me anything to copy from Wilson's alleged first act.

"The actual work of making the production, entitled The Country Circus, was this: The piece is entirely mine; the total result upon the stage is the joint work of C. B. Jefferson and myself.

"To make my meaning perfectly clear, I will say that the only instructions I received from Mr. Jefferson in regard to making the piece, was that there should be a circus in it. What kind of a circus I did not know, until the piece was ready for production.

"I practically did the entire work. Mr. Jefferson wrote only a few lines, and invented the larger part of the stage business.

"The Country Circus was made to order by me for a purpose, and I presume that Messrs. Jefferson, Klaw and Erlanger asked me to do the work for them because I had for years in my magazine work written a great deal of matter expressly to order. This means to take a subject selected by someone else and to place it before the public in a proper manner."

Up to date, Mr. Wilson's suit is the second that has been instituted against the proprietors of The Country Circus.

BREAKING RECORDS.

The Jarbeau Comedy company is in Texas, where it has been doing a land office business. In nearly every town visited in that section the capacity of the theatre has been put to the severest test.

Miss Jarbeau has broken records in several Southern cities. In Macon, Ga., she played to the largest Saturday matinee and night receipts ever taken there. In Jacksonville, Fla., she had the largest advance sale—$560—recorded at that point, and at night people were turned away.

In New Orleans she did the largest Sunday and Monday night's business that any attraction has enjoyed for many seasons. It was the week before Christmas, and the weather was rainy, too.

The Jarbeau company is better than ever this season, and its star is constantly strengthening her popularity throughout the country.

MISS CLEMENT AND MISS HELVETT

Laura Clement sends a communication to The Mirror in which she takes exception to an item in our last number which said that "Miss Bellini sings a number of difficult solos in Miss Helvett that have been omitted hitherto." Miss Clement explains her position in the following words:

"In the score of Miss Helvett there were no solos for the Spanish girl. The only omitted number was a tenor solo which, I understand, has been altered to allow of its being sung by my successor.

"At the first rehearsal, when I discovered that there was no solo, I was very dissatisfied. Seeing this, Mr. Belasco told me that he had requested Audran to write a solo for me. But it never arrived. As I had accepted the engagement, solo or no solo, I had to make the best of a bad matter.

"It is sufficiently unpleasant to be thrown out of a season's engagement on the convenient two weeks' notice clause and to be given no reason whatever, but when in addition it is necessary for some unknown person to widely circulate in all the daily papers a totally unwarrantable imputation, evidently calculated to injure me professionally, I consider it time to state facts.

"You have always been on the side of justice and fair play, and by kindly publishing this statement, you will place me under great obligation."

The statement to which Miss Clement objects, with evident cause, emanated, we understand, from the Miss Helyett management.

PERFECTING THE PLANS.

The arrangements for the Actors' Fund Fair are assuming very well defined proportions, and the coming Spring will witness one of the greatest of triumphs in this direction. Manager De Frece promises magnificent results, as it will be his last and greatest effort at Fair management.

The flower booths are to be arranged by the several leading florists of the city, and will be presided over by Madame Bernhardt and Madame Patti, if in the country at the time. All the large musical organizations have volunteered for different evenings, and Gilmore's Band will preside on the closing night.

Some time during the next two weeks the actresses of New York are to be invited to meet on the stage of Palmer's Theatre, where a high tea will be held, after which the plans for the Fair will be unfolded, and the ladies formed into active committees.

A paper called *Fair Topics* is to be published, beginning shortly. It will be conducted by women, and will give information regarding the progress of affairs.

The boxes of the Garden will be auctioned off during Easter week by Chauncey Depew, De Wolf Hopper, and Francis Wilson.

Refreshments will be served each day, in turn, by Delmonico, Sherry, Maretti, and others.

Among the numerous applications for booths which have come in of late are those from the Twelfth Night Club, the American Academy of Dramatic Art, the Actors' Order of Friendship, and the St. Cecile Lodge F. and A. M., and also the combined managers of Brooklyn theatres.

The managers of the Fair hope to realize $100,000. That sum will place the Actors' Fund on a firm foundation, insuring its permanency after those that now labor in its behalf have left this scene.

CONVENTION OF MUSICIANS.

A convention of the United States National League of Musicians will be held in this city beginning on March 14. It will continue for a week. There will be about sixty delegates, and they will represent about 30,000 musicians. The delegates will be entertained by the Musical Mutual Protective Union, Local No. 1, of the National League. The headquarters of the delegates will be at the Hotel Marlborough, Broadway and Thirty-sixth Street.

There will be a concert at Carnegie Hall on March 17, under the auspices of the League. The music will be directed, in turn, by Theodore Thomas, Frank Vanderstucken, Walter Damrosch, and Anton Seidl.

On the evening of March 15 there will be a banquet at Delmonico's, and on the evening of the sixteenth there will be a Commers at Central Turn Hall.

An excursion around the city by water has been planned for the delegates on the seventeenth, and on the eighteenth the delegates will be favored with a serenade by Cappa and Gilmore. The delegates, after this, without doubt will be glad of a week of complete rest.

Last Saturday afternoon at the Assembly Rooms on East Forty-fourth Street, the local No. 1 branch of the league gave itself a banquet to mark the going out of its old officers and the election of its new officers. Speeches and champagne were abundant. The committee of the National League was present.

The officers elected for the ensuing year are: Alexander Bremer, president; Leopold Fuenkenstein, vice-president; J. Hunt, secretary; C. Hilbrecht, treasurer. Mr. Fuenkenstein was also elected to be chairman of the convention in March.

MATTERS OF FACT.

The Little Tycoon, with R. E. Graham, recently played to over $12,500 in two weeks at the Grand Opera House, New Orleans. And this in spite of the fact that New Orleans has never been considered a good two weeks' stand.

Charles L. Lietz has renewed his stock of wigs, grease paints, etc., and proposes to cater to the finest trade. His facilities for work are unrivalled.

The Le Grande Opera House at Lyons, Iowa, has good open dates in February and March for first-class companies. G. W. Ashton is the manager.

Sam T. Jack is continually adding to his possessions in the theatrical line. The Madison Street Opera House, Chicago, is the latest acquisition, and it bids fair to make as much money for its owner as either of his popular burlesque companies do.

The Auditorium at Ottawa, Kans., is a new house, on the ground floor, with new scenery and elegant appointments. D. M. Clark is the manager.

The Pay Train, with Florence Bindley, played to $5,225.25 New Year's week at the Empire Theatre, Philadelphia—and this in the face of very inclement weather for the latter part of the week.

The Opera House, Carbondale, Pa., has changed hands, the house now being under the control of Dan P. Byrne.

Lillian Rowley wishes to settle all claims against The American Girl company before resuming the tour which was broken by the illness of her little son.

GLEANINGS.

Lillie West Brown is well known in the profession as a clever comic opera singer, wife of that excellent comedian, Harry Brown. Amy Leslie is well-known in Chicago as the brilliant critic and keen *feuilletoniste* of the *Evening News*. Mrs. Brown and Miss Leslie are one and the same person, however. Miss Leslie endeavored to conceal from the public the fact that she was Mrs. Brown, and Mrs. Brown managed to retain her anonymity for some time after Miss Leslie began stirring the Chicago theatrical current in the columns of the *News*. The secret finally leaked out, and surprise, not unmixed with admiration, was felt by Mrs. Brown's friends and acquaintances who had not dreamed that she possessed journalistic accomplishments of a pronounced character. The Mirror recalls the pleasant fact that Mrs. Brown's newspaper debut was made in these pages.

Joseph Ransome has rejoined Gus Williams as stage manager, replacing W. A. Lavelle.

Ollie Hagan, manager of the Hagan Theatre, St. Louis, has been ill with the grip. On Christmas a Masonic badge was given to him by his employés.

The Tar and Tartar company had secured time for last week at both Montreal and Buffalo. Naturally, somebody had to give way. It was the Buffalo manager. He will be reimbursed. The company will appear in Buffalo later in the season.

Leo Brosius, musical director, has joined Wills' Two Old Cronies company for the rest of the season.

"There is a marked improvement in both the physical and mental condition of W. J. Scanlan," said Isaac Newton, who was the business manager of the disbanded Scanlan company, to a Mirror reporter. "It now seems possible that he will act again." This hopeful view has no medical justification, however.

E. E. McDowell, of the She Couldn't Marry Three company, had one of his feet crushed at Washington, Pa., on Dec. 28.

H. G. Matthews, of Abbey, Schoeffel and Grau's business staff, is responsible for the statement that the line of people that wanted tickets for Adeline Patti's first concert, was three-quarters of a mile long.

C. F. Montaine has been engaged for The Bulls and Bears company that will go on tour next season.

Lew Dockstader on Christmas night went into a saloon and was knocked down and beaten by a drunken soldier. The soldier had been set upon the minstrel "as a joke."

The Pitou stock company will play an engagement at Philadelphia, beginning in February. A Modern Match will be the opening play.

Bulls and Bears, by the late Bartley Campbell, was read to the company that are to appear in the play next season, on Sunday night, at the Vienna Hotel. Those present were Ada Lewis, Emma Pollock, Evelyn Pollock, Harriet Sheldon, Leontine Stanfield, James B. Radcliffe, Georgie Murray, Clarence F. Montaine, Robert Campbell, John B. Campbell, John Moller, Sr., John Moller, Jr., and John M. Turner.

E. C. Smith, of Altoona, Pa., has been engaged as advance agent of the She Couldn't Marry Three company, in place of E. E. McDowell, who is laid up with an injured foot.

The Midnight Alarm company advertise a real fire engine. The good people of Norwich, Conn., delighted at the prospect of such a spectacle, turned out *en masse* at the theatre. Instead of a real engine there was a dummy. The disappointment of the Norwichers is described as extreme.

Emily Stafford has shown her ability to cope with an emergency. It was during the engagement of Frank P. Smythe's The Devil's Mine company in Philadelphia. Miss Stafford journeyed to Philadelphia, studying her part on the train. This was at three hours' notice. She played at night without a slip. She was engaged to replace Theo La Mars, who is ill.

The Columbia Theatre in Brooklyn will open on Feb. 22. It will play only first-class attractions. Among the attractions mentioned are those of A. M. Palmer, Frank Sanger, Rudolph Aronson, Daniel Frohman, Charles Frohman, T. Henry French, and Abbey, Schoeffel and Grau.

Wagner and Reis, managers of the Wieting Opera House at Syracuse, say that Modjeska's New Year's matinee at that house was the largest they have had in their twenty-three years of management.

Frank E. Richie, of the Old Farmer Hopkins company, was married to Alice Shirly, a non-professional, of Pittsburg, Pa., on Christmas Day, at Plymouth, Ind. The bride is a niece of Andrew Carnegie, the millionaire.

There is a company known as the City Club Vaudeville. It appeared, last week, in Terre Haute. Several women in the audience, after seeing what kind of a show it was, left their seats and demanded that the money they paid for admission be returned. The manager of the company refused. Thereupon Local Manager Naylor, with the aid of a policeman, broke open the ticket-box, took out the required number of tickets, returned the money to the women, and informed the manager of the company that upon any further objections from him he would ring down the curtain and stop the show as an immoral exhibition. If the local manager considered that the show was immoral, we do not see why he did not stop it anyway.

MAJESTIC SUCCESS!

Always the best—now better than ever. Lovely charmers of the Bayous. Forms fair and faultless. Faces bright as the rosy dawn. Scenes bred only in the High Heaven of delightful invention and live upon the glorious sunshine of the mind.

SAM T. JACK'S

La Belle Creole Co.

THE CYCLONE SHOW.

Tropical queens in the delightful realms of burlesque, that fairyland of lightness and alacrity, animation and vivacity, where the Muses linger in a languor of love—to hear La Belle Creole for'ever the sweetest chords awaken, or see her hand in hand with light-toed Terpsichore give a form to motion with which the name ecstacy only will compare. Itself its only parallel.

SAM T. JACK, Owner and Manager.

MADISON ST. OPERA HOUSE.

Bet. State and Dearborn, Chicago, Ill.

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Best located theatre in the city. Change of management. Sam T. Jack's new playhouse, the home of burlesque.

2 · PERFORMANCES · DAILY · 2

PRICES: Matinee, 25, 50, 75. Night, 25, 50, 75, $1.

Attractions open Sunday matinee and close Saturday night. All time open after February 1, 1892. Sam T. Jack's Creole co. just closed first week of their three weeks' engagement to $1,074. I want only the standard burlesque attractions—to these will give two weeks' engagements, requiring but one billing. Would like to hear from leading burlesque ladies, who have burlesques, for star engagements of from two to four weeks in May, June, July and August, as I play my stock company during these four months. Address,

SAM T. JACK, Madison St. Opera House, Chicago, Ill.

ALWAYS ON TOP!

From the highest pinnacle of histrionic fame our bright banner of burlesque floats. Ever true to our watchword, "The survival of the fittest," we have long ago, to the sound of public plaudits, attained a station like the herald Mercury, new-lighted on a heaven-kissing hill.

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COMPOSED OF 40 BEAUTIFUL STARS.

Culled from the best stages of the world's capitals. Missionaries of Momus and æsthetic angels, whose pleasant duty is to furnish exquisite enjoyment in the ever pleasant and playful paths of burlesque.

Here is the Place—follow it those who can.

SAM T. JACK, Owner and Manager.

OBITUARY.

Josephine Marie Agnes Seidler died in this city, last Wednesday, after a brief illness. She was a gifted girl, whose personal characteristics were singularly winsome. While very young she gave evidence of rare musical ability, and it was decided that she should follow her inclination and become a professional singer. She studied under Max Maretzek, and, after learning all that that master had to teach, she went to Paris three years ago and placed herself under the instruction of the famous Madame de la Grange. Before long she became Madame's most proficient pupil, and the old opera singer predicted that Miss Seidler would one day duplicate her own triumphs on the lyric stage. The young girl applied herself diligently to the arduous work required of her, and when she left Paris a few months ago Madame de la Grange pronounced her to be thoroughly equipped for the ordeals of her chosen career. Her voice was extremely fine in range and quality, and she had become a mistress of the technique of the vocal art. She had a repertoire of a dozen grand operas. Last Summer Miss Seidler was married to J. Watkins Yard, of this city. She returned to New York, intending to remain but a short time, as she had been honored with an invitation to sing at the *Figaro* concert in Paris next May, and her operatic debut was arranged for at the Opera Comique the following September, in the role of Mignon. She was but twenty-one. The funeral took place on New Year's Day, at the Church of Our Lady of Good Counsel, and the mourning emblems formed a sad contrast to the holiday decorations in the interior of the sacred edifice. The untimely death of this bright, beautiful, and talented girl in her honeymoon, and on the threshold of what promised to be a splendid career, caused sincere grief to a wide circle of friends.

Carlo Chizzola, the well-known impresario, died in Paris on Dec. 28. He had been identified in this country with the management of Gazanica, Mustani, Formes, Anastasio, Boschetti, Brignoli, Aimee, Salvini, Soldene, Carlotta Patti, Rossi, Ristori, and Nevada. As a young man he was a lieutenant in the Italian army. He came to America, and was engaged as a clerk by A. T. Stewart. D. de Vivo induced him to become a manager. About eighteen years ago Signor Chizzola and Maurice Grau leased the Fourteenth Street Theatre. They lost about $15,000. Signor Chizzola has lived in Paris for four years. He tried, without success, to introduce American ideas into Paris entertainments. His death was caused by consumption.

Stanley McKenna is dead. He was at one time prominently identified with the *Herald*, the *Telegram*, and other daily newspapers. He wrote a number of plays, and was more or less identified with the dramatic profession. Mr. McKenna had been a sufferer from phthisis for many years. For a time his wants were provided for by the Actors' Fund. His death occurred last Friday night at the Roosevelt Hospital. The funeral was arranged for by the Press Club, in whose plot the remains were interred.

James M. Gilbert died on Wednesday at No. 354 East One Hundred and Twenty-Third Street, this city. He was forty-two years old. He leaves a widow, Jennie Gilbert, and a sister, Katie Gilbert. Mr. Gilbert was at one time prominent in the South. He managed the St. Charles Theatre, New Orleans, and directed several companies over the Southern circuits. For three years he had been in ill health. He was also an actor. His funeral was on New Year's Day at the Little Church Around the Corner.

Marguerite Sullivan, the only child of Edward P. Sullivan and Rose Stahl, died at Trenton, N. J., on Jan. 2, of membranous croup. Her parents, who were both on the road, were notified of the sad news, and left immediately for home. The child was nearly three years old.

PROFESSIONALS' PHOTOGRAPHS.

THE MIRROR is making an extensive collection of photographs of members of the profession. It includes actors, actresses, traveling and theatre managers, agents, musical directors and others intimately connected with the stage.

We shall be pleased to receive the portraits of all that will oblige us by sending them to this office. Recent, or favorite photographs are especially desired.

If the senders will enclose brief memoranda of their professional careers, from their debut to date, they will favor us still more.

These photographs will be suitably classified and carefully preserved. They are intended for THE MIRROR's sole use.

SADIE MARTINOT TO STAR.

Sadie Martinot has signed a contract with Lederer and Hamilton, by which they will manage her for three seasons.

Miss Martinot will start out on the road this season in a comedy called Pompadour. Miss Martinot's tour will include the principal cities, and will end in New York.

MISS PRESCOTT'S REJOINDER.

Once upon a time there was an old woman who disputed with her husband about the death of an old grey goose. The man said a neighbor had cut its throat with a razor. The woman said scissors. And so they argued until the man in his rage threw her into the river because she wouldn't give in and say "razor" it was.

Even when drowning, she said "scissors," and when she could no longer speak she reached up her fingers in the form of scissors, and passed over to that *voiceless* unknown where it is to be supposed she met her deserved doom of sharpening razors through all eternity, for cruel men.

Mr. Alfred Ayres must not compare me with that old woman if I answer his "razor" with my "scissors" and repeat that voice is the most important requirement for greatness in an actor.

Mr. Ayres says:

If I rightly apprehend, Miss Marie Prescott, in her article headed "Voice," in a late number of THE DRAMATIC MIRROR, would have us believe that to be a great actor, it is necessary to be only a great vocal gymnast.

Mr. Ayres is mistaken, and he has picked out the only paragraph in my whole article from which he construes his answer and misconstrues my meaning and sentiments. He should have quoted all I said, which was as follows:

"There never was a great actor who did not possess a great voice. I use the word great in its true significance. It has become a deplorable custom to utilize this superlative in qualifying a skirt dancer or an asthmatic clown. A great actor clearly means one who is grand in the personation of lofty characters, that require great power.

All the great actors are those whose voices have thundered out great passions and made insignificant the brilliant twinkle of the little stars with the ocean-like roar of their majestic waves. *It does not follow that an actor who has a great voice should roar and howl and show his height and depth and breadth of tone—we all know that to be a fault of method—but a great power must underlie every line he utters, and one must feel in listening that he is able to reach any human possibility, which must always be intimated.*

If an actor's voice is limited or defective he can never be great. Therefore, I argue that the most important requisite for greatness in an actor is voice.

Then further on I said:

I am sure that actors feel that voice is the first essential for greatness. *Tone? Ah! that is another theme. Tone comes after voice. Voice is the foundation.*

"Tone" is a theme upon which I have written a long chapter, not yet published, and a hobby of mine in stage management, as many actors who have been under my direction can testify. Mr. Ayres tries to make it appear that I am for "brawn," and not "brain." I must insist upon his explanation. He certainly cannot prove this by my article on "Voice."

He goes further than he should by saying that Miss Prescott seems to think that an actor with a big voice, and very little intelligence, is equipped with the only essentials for greatness. He also enters into personalities, using the names of prominent actors whose voices, he claims, have no great power, and yet they are our greatest stars.

Mr. Ayres must not confound great success with greatness. I emphasized the significance of greatness. Salvini and Forrest represented the great style of acting, because they were large men, of great power, and played in such dramas, and in such a manner as to be worthy the name of "great."

I quoted the opinion of another actor in my article as follows:

"Imagine for one moment an actor with a great voice not showing it. Or, fancy an actor who has spent his life in straining and gasping for one good, round full tone, saying 'Voice! No, that is a prehistoric accessory to the stage! Forrest was the last man who was vulgar enough to lift up his great lungs and disturb the public ear. These are days of suppressed power. Forrest would not dare play Othello and Lear now, were he alive, as he did then. You see, the public does not expect it, and the critics dear dear! they never would stand it nowadays. The public and critics now go to see and not to hear, and they are not going to be shocked or offended by hearing too distinctly.' Fancy this actor waking up one fine morning with a voice. Do you think he would hide or suppress it?'"

If THE MIRROR neglected to use my quotation marks it misled Mr. Ayres, for he aggressively quotes these lines as my own ideas.

My "oceanic waves" seem to have disturbed Mr. Ayres. Scissors! scissors! and yet again scissors!

The ocean is great—so are the tones of a great organ, but it requires more elasticity of intelligence than I possess to call the Potomac River or the lascivious pleadings of a lute, great.

Mr. Ayres closes his article thus:

"Mr. Forrest's way of playing was the way for all time. If he could come back to us and play Lear as he did when he played it in New York twenty years ago, there is not a theatre in the city that would be big enough to hold those that would want to see him."

In this I fully agree with Mr. Ayres, and I hope he will pardon my tenacity in adding that the reason why is "wonderful most wonderful, wonderful, and yet again wonderful, and after that out of all whooping" (Ayre-i-ly spoken, of course).—VOICE.

In brief, great actor, great voice—and *not* great voice, great actor, is the opinion of

MARIE PRESCOTT.

CUES.

FRED. SOLOMON'S comic genius may not be so eminent as that of other comedians, but his conscientious efforts are appreciated by Casino patrons. Mr. Solomon is versatile, but his versatility is not, as it is in many other cases, a bar to success. He earns a fat salary by his acting, and he turns a good many honest pennies by his burlesques, which have become a regular feature of the entertainment at Koster and Bial's. Joan of Arc, or The Merry Maid of Orleans is the latest of the series. Mr. Solomon can turn off a capital song, too, and he sings his own compositions with rare gusto.

THE members of the Marie Hubert Frohman company are congratulating themselves on the fact that on their Western and Southern tour there will be no Sunday performances.

ARTHUR HORNBLOW has been engaged by A. M. Palmer as translator and play-reader. Mr. Hornblow, who had been a member of THE MIRROR staff for three years, recently tendered his resignation—which took effect last Saturday—in order to assume that position. He has THE MIRROR's good wishes in his new work.

JUDGE FITZSIMMONS says that if Mrs. Carter's professional duties weary her to such an extent that she must needs send excuses to his court instead of appearing to undergo an examination in supplementary proceedings, then she will have to forego acting until the legal ordeal is finished. Persons that have seen Mrs. Carter in Miss Helyett will have some difficulty in discovering the source of her fatigue.

EMILY STAFFORD proved herself equal to an emergency last week by journeying to Philadelphia and appearing in the part of May Walton in The Devil's Mine at three hours' notice. The part was committed to memory on the train, and was played without rehearsal.

THE new comedy called The Crisis, by Fanny Aymar Mathews, which Augustus Pitou's stock company will produce soon, is believed to be the same play that, under the title of Washington Life, caused a lawsuit to be brought by the author against Daniel Frohman some time ago.

JOSEPH JEFFERSON will delight his admirers by reviving Rip Van Winkle in an elaborate manner next season. Mr. Jefferson has devoted recent seasons to proving very conclusively that he is not a one-part actor. Nevertheless, it is as Rip that he is best beloved by the public.

JOHN N. COX, treasurer of the Union Square, was married to Emma O. Andrews at the Little Church Around the Corner one day last week.

MADAME MODJESKA will produce her new play, Countess Rondine, at the Chestnut Street Opera House, Philadelphia, Pa., on Wednesday night.

GRAND OPERA in Italian with such a company of world-famous singers as that assembled by Messrs. Abbey and Grau at the Metropolitan, is a luxury, and a luxury of the kind that demands a heavy outlay on the part of the public. The complaints made in certain quarters that five dollars is too much for an opera seat is silly. It is not too much for those that are able to pay five dollars for five dollars' worth of music. Gauged by the standard of many of the entertainments for which people are asked to pay $1.50, a parquette seat at the Metropolitan would be cheap at twenty-five dollars.

TIME for Helen Blythe in The Wide, Wide World is being rapidly booked, and has already extended into next season.

LAST Thursday the new year was celebrated by The Players in accordance with established custom. The handsome house began to fill as midnight drew near, and the immense table in the big dining-room was soon crowded. Mr. Booth sat at the head of the board, and was the first to press his lips to the loving-cup. Among those present were Brander Matthews, Sidney Woollett, Laurence Hutton, Frank W. Sanger, Edgar Fawcett, Daniel Frohman, Louis Aldrich, Augustus Pitou, Henry C. DeMille, James Lewis, J. H. Stoddart, R. B. Mantell, Clyde Fitch, F. F. Mackay, T. R. Sullivan and Frank Mordaunt.

THERE will be amateur theatricals at the Madison Square Theatre on Friday afternoon, Jan. 15, for the benefit of the Kindergarten school connected with Old Epiphany House, in Stanton Street—a very worthy object. The performance will comprise a triple bill, His Toast, The Electric Spark, and The Dead Shot. Those taking part will be Rita Lawrence, Alice Lawrence, Laura Sedgwick Collins, R. L. Cutting, Jr., J. J. K. Hackett, and Gilbert Heaton. The entertainment is under the patronage of Dr. Rainsford, Mrs. Schieffelin, Mrs. Cutting and others. Tickets may be bought at Ritzman's, 943 Broadway, or at the Madison Square Theatre.

LETTERS TO THE EDITOR.

MR. FORD EXPLAINS.

CARROLLTON, Ill., Jan. 2, 1892.

To the Editor of the Dramatic Mirror:

SIR.—I noticed in your issue of Jan. 2, an item in regard to "literary dishonesty," referring to me in a letter written to you by J. K. Tillotson. I believe you will give me space in your valuable paper to state my side of the case, and right myself in the eyes of the dramatic profession.

In the first place, the piece was written originally for me by George M. Hayes, author of Brother and Sister, Meg, the Outcast, etc. After playing the piece for some time, I concluded to add some sensational features, mechanical effects, and also have some of the climaxes strengthened. I placed the order to do this in the hands of a prominent Western author, making at the same time a contract. Under the promise of doing this work, I got out letter-heads, envelopes, and other and all necessary stationery to commence properly booking the play, with the author's name on the same. After waiting almost a year, and getting repeated promises from him, only to be disappointed each time, I finally got my MS. from him, and opened correspondence with other well known authors, among them J. K. Tillotson. In my letter to him I cut the author's name who had agreed to do the work out, failed, thereby forfeiting my right to use his name as author. This is the reason the letter-head he received was cut.

I have now placed the rewriting of the piece in the hands of W. J. Thompson, the well-known manager and author of Yacup, Gold King, New York Day by Day, and many other successful productions. I have my copyright; also contract from Mr. Thompson, proving the truth of the above statements which I will willingly send to you if you so desire. Also the manuscript, as soon as finished, is at your disposal to verify all the above facts.

Your reference to me as proprietor of a "concern" was uncalled for before hearing my version of the matter. I must apologize for the length of this letter, but the article was unjust to me and I could not let it go unnoticed.

Respectfully, CLINT. G. FORD,
Manager and proprietor of An American Hero.

HE HAS TRIED BOTH WAYS.

BRYAN, Tex., Dec. 27, 1891.

To the Editor of the Dramatic Mirror:

SIR.—In last week's issue of THE MIRROR, under the heading of "Managerial Union" I read Mr. Davis' views and intention of organizing an association of managers. Now I will state my experience as a local manager.

Last season I booked and played almost all attractions that applied for dates and they played to medium business; the better class of attractions to fair business, but by no means, what they deserved.

This season I concluded to try an experiment, and select my attractions as best I could and only play from four to six per month. What was the result? Why, I have played to better business with all companies and gave good satisfaction both to the traveling companies and to my audiences.

I am positive that should all local managers do likewise the South would certainly be doing far better business than it is. I have refused dates from attractions that many a manager would jump at on account of their reputation, simply because I did not want to crowd those that I had booked.

I can proudly refer to the manager of any attraction that has played with me this season. He will state that he has done better here than in the majority of one-night stands in this State.

I hope that Mr. Davis will be successful in organizing his combine, and I wish him success.

Thanking you in advance for your valuable space, I remain, THE MIRROR's well-wisher.

JAKE SCHWARZ,
Manager Grand Opera House.

MISS DALY CAUGHT IT ELSEWHERE.

EXETER, N. H., Jan. 1, 1892.

To the Editor of the Dramatic Mirror:

SIR.—In reading my MIRROR this week, I notice the following from your Amesbury correspondent:

"Lizzie Derious Daly, of the Muggs' Landing company, is ill at her home in Boston; she contracted a severe cold in the damp dressing-rooms of the Exeter, N. H., Opera House."

Now, I don't know where he received his information. It cannot seem possible that Manager Gray, of the Muggs' Landing company, gave such an excuse for Miss Daly's not appearing there, after she was advertised, for the facts of the case were that she had not been with the company for a week previous, and she was not in Exeter at the time the company appeared here, three days before their date in Amesbury.

This, certainly, should remove the false impression given in the above item.

Very respectfully yours,
J. D. P. WINGATE,
Manager Exeter Opera House.

SHE COULDN'T MARRY THREE.

This strong attraction, headed by the clever soubrette, Lillian Kennedy, in the great comedy-drama, has again repeated its former success, playing to S. R. O., the *Daily Democrat*, of Johnstown, the *Daily Herald*, of McKeesport, also *Daily Dispatch*, of Altoona, all being loud in their praise, stating that they deserve it all, and that the scenery and mechanical effects are wonderful.

A. GOODRICH.

Lawyer, 164 Dearborn St., Chicago. Twenty-seven years' experience; secrecy; special facilities. Author of "Goodrich on Divorce" (in press). Price $.

J. CLARENCE WEST

Musical Director Stock Opera Co., Howard Auditorium, Baltimore, Md.

Baby Juliette de Grignan

The Clever Child Actress, with Mr. and Mrs. Kendal's London Co. in "A White Lie."

Sigmund B. Alexander

Dramatist. Author of Rhea's "Pearl of Savoy" and original plays for display of Carlton Rasch, Farce-comedy, and Soubrette Artists. No. 11 Sumner Street, Boston, Mass.

IN THE WINGS.

While half-a-dozen other comedians were making clowns of themselves last Autumn in this city, H. C. Barnabee was making as many laughs as the Sheriff of Nottingham in Robin Hood by methods that were as natural as they were facetious. Without doubt, Barnabee combines the fun of a *farceur* with the instincts of a gentleman, and the result is a comedian of the first water. Therefore he deserves to have his portrait printed at the head of this column.

Augustus Pitou has bought a new play called A Member of Congress for his stock company. It is a society drama, modeled on the lines of The Charity Ball. The authorship is hidden in mystery. Mr. Pitou has been desirous to get a play full of human interest, or rather "heart interest," that has strong, stirring scenes. With this object in view, he has had the fortitude to wade through countless pages of type-written MS.

Mr. Pitou, by the way, is the most versatile stage manager that I know of. He is a whole cast in himself. In directing his actors he does the ardent lover to the life, heaves a hoarse gasp as the heavy villain, pleads for mercy with the tenderness of a $200-a-week heroine, and it is a treat to see him toddle on as two-bright eyed, red cheeked children of poverty.

There is an iron-clad clause in the contracts that members of Augustin Daly's company sign. It stipulates that they must never venture an opinion of their own when in the presence of the press. I understand, though, that in response to urgent appeals Dr. Daly has at last stricken out the clauses that forbid men in his company to wear checked trousers and walk on Broadway.

Rich and Harris may manage Robert Hilliard next season.

Daniel Frohman is not saying much about it, but the fact remains that the play that will follow Robert Buchanan's pastoral drama at the Lyceum, is a frothy comedy based on a French piece that Mr. Frohman saw in Paris. In the original the manager saw elements that he considered suitable for the Lyceum stock company. Accordingly he had it adapted and Americanized. E. Hamilton Bell will mount the play for the Lyceum.

It is rare that the playwright enjoys the practical opportunity that offered itself to Gus Heege in the production of his unique play, Yon Yonson. It is still rarer that the author makes such uses of his opportunities. It is a question whether at the time Mr. Heege really enjoyed it, although to-day he loves to talk about his bitter experiences as a stranded actor in the lumber regions of the Northwest. He hadn't a cent and he owed for his board when the practical old Swede, who had possession of his theatrical trunk, suggested the lumber-camp and $1.60 a day for the Winter. There was a wide difference between that and Broadway, but Heege took the first thing that came along. Now other actors and playwrights are still walking the Rialto with empty pockets while Heege thumbs a bank-book. For he went into the lumberman's camp and worked and made his living at the time, and from his daily studies of the Scandinavian character and the wild scenes amid which he lived he evolved Yon Yonson, and, therefore, shekels.

"My dear Pacolet," said Robert Mantell, "there is a subject for an article in the injury to the receipts of the actor done by the numerous free shows in store windows during the holidays. Why, around the corner from Miner's Theatre, Newark, where I played Christmas week, there was a window in which two or three dolls in costume made a group. Such is the curiosity of the mob that hundreds flocked to see the sight. Ten dollars, at least, was kept out of my box-office receipts by those doll-faces."

Ma Sant Matthews, the English actor, who was in E. S. Willard's company last season, is co-author of a play that is to be put on at the Surrey Theatre, London, in a little while. The other author is Forbes Dawson. The piece is a sporting drama, and is called The Outsider. The incidental music is by Stanley Ward. One of the authors writes that it has strong, nervous and emotional interest.

It doesn't take a press agent long to find out how much of his "stuff" the various daily papers in this town will print, and just how many will print it without alteration. The *Evening Telegram*, the *Commercial Advertiser* and the *Mail and Express* are pretty apt to use the squibs that are not duplicated. But it is to Blakeley Hall's theatrical olio in the Sunday *World* that the press agent turns with glee. Pacolet.

MANSFIELD'S DON QUIXOTE.

About every newspaper in the country has made the announcement that a new play—a comedy in four acts, entitled Don Quixote—would be produced by Richard Mansfield during his forthcoming Winter engagement in this city at the Garden Theatre. These announcements have emanated solely from Mr. Mansfield and his manager, E. D. Price. The author of the play is George Edgar Montgomery, who, it is well known, labored long and carefully on this comedy, after making a thoughtful study of the singular and amusing hero of Cervantes' famous romance. The comedy, it is understood, is a purely original work—an attempt to incorporate the historical hero in a simple and coherent action which should preserve the spirit of the times during which "Don Quixote" was written.

The public announcements have declared, not only that Mr. Mansfield would produce Mr. Montgomery's Don Quixote next February at the Garden Theatre—presenting it as the feature of his engagement there—but that Mr. Mansfield had purchased the play outright from Mr. Montgomery. That, so far as The Mirror has been able to learn, is a fact; though it seems to be a fact, also, that Mr. Mansfield has not yet seen fit to keep his contract with Mr. Montgomery by paying for the latter's industry.

We have discovered that Mr. Montgomery completed the four acts of the play, as required, and then handed them over to Mr. Mansfield; that, on the presentation of the fourth act, a contract (duplicated) was handed to Mr. Montgomery, with a request that he should sign it. The contract was worded to the effect that the play was to become the property of Mr. Mansfield on the payment of several sums of $250 within a specified time. Mr. Montgomery signed the contract in good faith, and received the first payment of $250. And that is the last payment he has received up to the present moment, although the time specified in the contract—drawn by Mr. Mansfield himself, without Mr. Montgomery's coöperation or connivance—expired at least two months ago.

Mr. Mansfield has a reputation for doing queer things, and especially for quarreling with authors. But, oddly enough, there does not appear to have been any open quarrel yet between Mr. Mansfield and Mr. Montgomery. The latter expected to be paid according to contract. Not being paid, he waited patiently until it seemed proper for him to address Mr. Mansfield on the matter. In other words, he asked for payment. Mr. Mansfield's answer to this natural request was that the play, as it stood, was not satisfactory to him. Until it should be made satisfactory, he refused to fulfil his contract.

Thereupon, Mr. Montgomery, determined to stand on his rights, placed his copy of the contract before one of the ablest authorities on contracts in New York, and received the opinion that the contract was nothing more nor less than cast-iron in its provisions. The case was then turned over to Harris D. Colt, in the Mutual Life Building, and Mr. Colt served a summons and complaint on Mr. Mansfield without delay.

It is said that Mr. Mansfield's answer to Mr. Montgomery's complaint was an extraordinary document. It was so extraordinary that Mr. Colt objected to it before Judge Friedman, in the Superior Court, and demanded a new answer. Judge Friedman upheld Mr. Colt, and Mr. Mansfield's attorney was forced to the unusual process of amending his answer. To the amended answer, Mr. Colt has made a reply which denies in toto the allegations in Mr. Mansfield's second sworn statement. There the matter stands for the moment.

The case has been filed for trial in the Superior Court, and, if Mr. Mansfield allows it to go to trial, will be one of the most interesting and important in the list of lawsuits relating to the stage. It will affect vitally all business between dramatists and actors, and, as the names involved are widely known, it will also interest theatregoers immensely.

Mr. Montgomery is now in Lakewood, N. J. But, with a view to getting more information regarding the case, The Mirror has persuaded him to make a statement to one of its staff:

"I have been hoping," said Mr. Montgomery, "that Mr. Mansfield would settle this case in an honorable and friendly way out of court. He did offer what he called a compromise the other day; but it was a compromise for him, not for me. I ask nothing unreasonable of Mr. Mansfield. The amount involved in this transaction is small for him. I ask him to stick to his part of the contract, as I stick to my part. Mr. Mansfield's contention seems to be—a contention for legal purposes alone—that the third and the fourth act of my Don Quixote are not as well suited to him as the first and the second act are. I should prefer to leave others to decide whether that opinion is a just one. It would be monstrous conceit to pretend that I am wholly right and Mr. Mansfield wholly wrong. Moreover, I have a particularly high regard for Mr. Mansfield's criticism. He is an actor of the finest mettle, an artist, a man of beautiful taste in literary matters. Therefore, I don't want to be viewed as presumptuous.

"But why will not Mr. Mansfield look with me at facts? Did he sign the contract, drawn by himself, quite unknowingly? Assuredly not. The first, second, and third acts of Don Quixote had been in his possession long before the contract was signed. The scenario of the fourth act had been detailed to him. It is true that when the fourth act was delivered to him, and the first payment of $250 made to me, he had not read that fourth act. But a month later, when I reproached Mr. Price for tardiness in later payments, I was assured by letter that the play was one with which Mr. Mansfield would not willingly part, and I was requested, by way of favor, to be a little more patient. Therefore, about one month after I had delivered the play, Mr. Mansfield wanted the play. He had no fault to find with it then. But when, my patience exhausted, I insisted that there ought not to be more delay, Mr. Mansfield discovered suddenly that the third and fourth acts were not suited to him. Mind you, I speak on the strength of documentary evidence. There is nothing so admirable as documentary evidence.

"Let Mr. Mansfield pay me what he owes me, and then any little details between us will be pleasantly settled. He is one of the most charming of actors, and I believe that he could make a great deal out of such a character as Don Quixote. As things stand, I have lost the fruits of several months' work; I have been driven to the law for protection, and Mr. Mansfield is fighting a hopeless case for the benefit of his attorney."

PROFESSIONAL DOINGS.

The Pythian Opera House, at Union City, Ind., was opened on Dec. 23 by The Old, Old Story company. This house is said to be a little gem in its way.

Edgar Collyer, teacher of stage dancing, gave a dinner in honor of Helena Collyer, his pupil, in Baltimore, on New Year's Day. It was attended by members of the Crescent and Calumet clubs.

Frank E. Smith, the Mirror's correspondent at Joliet, Ill., writes: "I was talking with Mr. Macoy, of the Turkish Bath company, the other day, and he said that he waited two hours and missed a train in Chicago, Ill., in order to get the Christmas Mirror.

Harry Richmond, Jr., manager of the Richmond Comedy company, will produce Impulse next season.

The Twelfth Night Club will give a reception on Twelfth Night, Jan. 6, at the club rooms on Twenty-third Street.

The Orpheus Glee Club, of Seymour, Ind., serenaded Jean Vorhees upon the arrival of the Only a Farmer's Daughter company in that city. Miss Voorhees plays the adventuress in the piece.

J. F. Conklin, manager of the Grand Opera House and Lyceum Theatre, Minneapolis, is said to represent a capital of more than $500,000, and his success in Minnesota covers a period of ten consecutive years.

The formal opening of the new Baldwin Theatre, at Springfield, Mo., occurred last Saturday night. The Bostonians in Robin Hood was the attraction. The house is named after W. W. Baldwin, of Cleveland.

The Little Tycoon company played Christmas at Fort Worth, Tex., and for the occasion got up a beautiful souvenir programme. The programme contained a perfumed sachet.

William H. T. Shade, recently press agent of the People's Theatre, Denver, has been added to the forces of Fowler and Warmington's Skipped by the Light of the Moon company.

The comedy-drama, Dangers of a Great City, will be sent out on the road next season. Doré Davidson and Ramie Austen will act the leading parts. They are engaging a company and booking time.

Effie Ellsler is reported to be doing a phenomenal business in Ohio. Christmas week she was in Cleveland, and the business was so large that the orchestra had to be placed on the stage, where it remained to the end of the week. The receipts on the day following Christmas surpassed those of Christmas Day itself. Several changes have been made in the cast of the company since leaving the South. Robert Dronet has replaced Walter J. Brooks in the part of Arthur Carringford. The company will be at the People's Theatre, this city, on Jan. 25.

A professional matinee of Alabama is on the *tapis* at Palmer's.

Louis Aldrich has been under the weather recently.

At the recent Mirror staff dinner the following toast was offered by Mr. Clarke, Editor of our correspondence department: "I extend my best wishes to The Mirror correspondents for a happy and prosperous year, and many returns of the same. The drama in America has no more earnest and intelligent advocates than The Mirror's out-of-town correspondents. As a class they are the representative young men of this country, and are a credit to its leading dramatic journal. They have done, and are doing, noble work in condemning plays that are noxious weeds in the garden of the American stage, and they are in accord with every movement to dignify and elevate the acted drama to its proper plane. To them, one and all, health, happiness, useful and honorable careers."

Patti Rosa's business in Texas has been very large. At Dallas her receipts went far above the high-water mark.

J. B. Hogan, business manager of Lincoln J. Carter's Fast Mail company, sends New Year greetings to The Mirror, and says: "The Fast Mail is making every regular stop—no side tracks or flag stations. Our business for '91 has been something phenomenal." This is, indeed, a Happy New Year for Mr. Hogan. He married the charming leading lady of The Fast Mail company, Edith Arnold, in Richmond, Va., on Dec. 15.

The Mora company played at Ansonia, Conn., on Christmas Day and drew a tremendous audience to the Sterling Opera House. The house was so large that the fire department used its authority to prevent further sale of tickets whereupon deep indignation ensued on the part of the theatre's treasurer. He called the fire inspector a "jay," and lively proceedings prevailed for some time.

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NEW YORK THEATRES.

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4th Avenue and 23d Street.
DANIEL FROHMAN - - - - Manager
LYCEUM STOCK COMPANY
in Pinero's new play,
LADY BOUNTIFUL.
Matinees Thursday and Saturday.

STAR THEATRE.
Broadway and 13th Street.
LAST WEEK
MISS HELYETT.
AUDRAN'S COMEDY WITH MUSIC.
Next week—WILLIAM H CRANE in FOR MONEY.

PALMER'S THEATRE.
Broadway and 30th Street.
Matinee Saturday.
MR. PALMER'S COMPANY
in a grand production of Augustus Thomas' great American play,
ALABAMA.

GRAND OPERA HOUSE.
Reserved Seats—Orchestra Circle and Balcony—50c
Wednesday and Saturday Matinee
J. K. EMMET
IN
FRITZ IN IRELAND.

H. R. JACOBS' THEATRE.
Corner 125th Street and 3d Avenue.
Matinees
MONDAY, THURSDAY and SATURDAY.
The Sensational comedy-drama,
BIRDS-OF-A-FEATHER.
Next week—AGNES HERNDON.

KOSTER & BIAL'S CONCERT HALL.
23d Street, near 6th Avenue.
NIGHTS;
Matinees—Monday, Wednesday, Saturday.
A New Burlesque:
"JOAN OF ARC,"
or the Merry Maid of Orleans.
By Fred Solomon.

CASINO.
Broadway and 39th Street.
Evenings at 8. Matinees Saturday at 2
THE TYROLEAN
A strong cast, including MARIE TEMPEST
Admission 50 cents
In active preparation an elaborate revival of
NANON.

UNION SQUARE THEATRE.
R. D. MacLEAN.
MARIE PRESCOTT.
Monday and Wednesday nights, The Merchant of Venice; Tuesday and Saturday nights, Othello; Thursday and Friday nights and Saturday matinee, Cleopatra.
Next week—MODJESKA in repertoire.

TONY PASTOR'S THEATRE.
14th Street.
MAGGIE CLINE.
LYDIA YEAMANS. THE JULIANS.
George D. Melville, Buckley and Barron, Fodenbalancer; Morello Brothers, Flynn and Walker, McBride and Goodrich, Tony Pastor, Ida Morrello's Trained Spaniels.
Matinees Tuesday and Friday

BIJOU THEATRE.
Broadway near 30th Street.
Nights at 8:15. Matinees Wednesday and Saturday.
RUSSELL'S COMEDIANS.
NEW CITY DIRECTORY
UP TO DATE.
Seats on sale two weeks in advance.

HARRIGAN'S THEATRE.
Thirty-fifth Street and Sixth Avenue.
M. W. HANLEY - - - - Manager
EDWARD HARRIGAN in his new local play,
THE LAST OF THE HOGANS.
Dave Braham and his popular orchestra.
Matinees Wednesday and Saturday.

PROCTOR'S THEATRE.
23d Street West of 6th Avenue.
Proctor and Turner, Proprietors and Managers
CHARLES FROHMAN'S COMPANY.
in Henry C. DeMille's Drama,
THE LOST PARADISE.
Matinees Wednesday and Saturday.
Special prices, and children half-price.

BROADWAY THEATRE.
Corner 41st Street.
Manager - - - - - FRANK W. SANGER
Every evening at 8. Saturday matinee at 2
FRANCIS WILSON,
and company in
THE LION TAMER

Merry Xmas, and a Happy New Year,

To all those whom I have taught,
And all those who have taught me,
And all those that love those that I taught,
And all those that love those that taught me.

Yours, ED. COLLYER,
46 Clinton Place, New York City.
Teacher of Stage Dancing.

Martin Hayden

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H. PRICE WEBBER, Manager Boston Comedy Co. Sixteenth season. Organized Nov. 10, 1876. Address [illegible] Washington Street, Boston, Mass., or Augusta, Maine.

IN OTHER CITIES.

NOTICE.

THE DRAMATIC MIRROR credentials for 1892 have been issued. They are mounted on black covers with "1892" conspicuously displayed in three places. All credentials for 1891 must be returned immediately to this office. Local and traveling managers are requested to honor no credentials except those for this year.

Correspondents will please send in the correct names of the local managers and acting managers, proprietors and lessees of all theatres and places of amusement, as a revised list is desired.

All out of town letters must reach this office on Thursday afternoon or Friday morning at the latest.

Correspondents who fail to make a report to this office every week will be removed. When there are no attractions, a postal card to that effect must be forwarded.

CINCINNATI.

Rose Coghlan's engagement at the Pike Dec. 28 was marked by a succession of excellent houses, and her new play, Dorothy's Dilemma, was voted a success on all sides. The star's earnest and effective work in the role of Dorothy Baring was admirably supplemented by that of John T. Sullivan, William Redmund, Thomas Whiffen and Helen Russell in their respective roles. Manager Ballenberg mounted the piece in magnificent style. Richard Mansfield 4-9 in Beau Brummel, Prince Karl and Dr. Jekyll and Mr. Hyde. Marie Wainwright 11-26; the Pitou stock co. in a return engagement 28-2.

The opening portion of the week at Heuck's was filled out by the Jefferson Comedy co., the programme embracing The Rivals 28 and matinee 30, and The Heir at Law 29 and 31. Notwithstanding the increased admission tariff, the attendance was exceedingly large. Jefferson's Bob Acres in The Rivals was thoroughly appreciated, and his support at the hands of Louis James and Mrs. Drew was far above the average. Lizzie Evans in Martha Morton's play, Miss Prue, was the attraction remainder of the week 31-2, and both play and star made a success. The Old Homestead 3-9.

Nat Goodwin in The Nominee packed the Grand during New Year's week, the engagement being one of the most successful of the season. Nature and Art, the comedian's new curtain raiser, is a trifle long drawn out, but afforded Mabel Amber admirable opportunity to display her versatility, and her work won enthusiastic applause. The support accorded Mr. Goodwin was satisfactory throughout. Elsie Lombard's personation of the role of Rosa Van Barclay was a feature of the programme. The Nominee was very effectively staged. A Straight Tip 4-9.

At Havlin's W. H. Powers' Ivy Leaf comb. filled out a most successful week 27-2. The cast was excellent, including Smith O'Brien as Murty Kerrigan in the leading role, supported by Nellie Strickland, Ann Kent, Samuel Morton, Hoover Clinton, Kitty Morton and W. S. Pollard. The piece was effectively staged. Charles A. Gardner in Captain Karl 3-9.

At Harris', P. F. Baker in The Emigrant and Bismark, filled out a very successful week 27-2. The star's songs were nightly applauded and Clara Coleman, in the soubrette roles, by the general excellence of her work, conduced materially to the success of the week. Little Luella Shirley's clever specialties met with deserved recognition. Fabio Romani announced 3-9.

Harry Williams' Specialty co. proved a decided card at the People's week ending 2. Frank Bush, in his specialties, made the hit of the week, his work eliciting a nightly encore. The Caron Brothers, Horace Wheatley's singing and Prof. Juleene's electric organ were notably attractive features of the entertainment. Sam Devere's Specialty co. 3-9.

The projected move by the local Solons regulating theatrical prices and attendance will, in all likelihood, be effectively disposed of at an early date.

Louis Ballenberg, manager of the Pike, presented his advertising agent, Scott Small, with a handsome gold watch 24.

P. F. Baker will discard The Emigrant and Bismark next season and revive Chris and Lena.

W. W. Black, of the Natural Gas co., will be married Jan. 18, in New York city, to Miss Carrie Perkins, the well-known burlesque artiste.

Manager Louis Ballenberg was presented with a silver cigar case 25 by the attaches of Pike's, and Pat Reilly, of the People's, was the recipient of a handsome diamond ring. Manager James E. Fennessy doing the presentation honors.

Manager David Henderson, of the Chicago Opera House, entered into a three years' contract 22, whereby he secures the services of Arthur Dunn, who so cleverly impersonated the Old Man of the Sea in Sindbad. Rillie Deaves, who created the role of Maraschino, will, in all probability, resume the part during the coming season, negotiation to such end being already in progress.

May Howard, who is now playing the role of Daisy Doddles in Natural Gas, will retire from Donnelly and Girard's co. at the close of this season, and again join the ranks of the burlesquers.

Manager Pat Reilly, whose vaudeville comb. is recognized as one of the most attractive on the road, has a placard prominently displayed to the effect that he is weary of furnishing farce-comedy managers with artists, and stating that his people are engaged for the entire season.

JAMES MCDONOUGH.

NEW ORLEANS.

On Christmas Eve, in New Orleans, at the French Opera House, was presented, for the first time in America, E. Reyer's grand opera, Sigurd, in four acts and nine tableaux, libretto by Cammille du Locle and Alfred Blau. The work is said to have been written about twenty years ago, but was first sung at the Theatre de la Monaie, in Brussels, on Jan. 7, 1884. The opera, in which the romantic story of Brunehild and Siegfried is told, belongs to the Wagnerian school, and possesses some reminiscences of Lohengrin and Tannhauser. There are some moments when the score is suggestive of delicious melodies. The lapse into Wagnerism follows, and expectation suffers some disappointment. Situations, however, abound wherein the flight of musical ideas is lofty and the dramatic effect seems greatly increased. But in the orchestration is the inspiration of the master particularly noticeable. There is a grandeur of style, a delicate combination of harmonic effects and a distribution which would of itself intimate that a master mind had dictated it. There are several melodious numbers of real merit and some concerted numbers that are really good, but the most striking and splendid feature of the work is unquestionably the orchestration. The opera was sung by the following cast: Sigurd, M. Paulin; Gunther, Guillemot; Hagen, Bordeneuve; a priest of Odin, Rey; Irnfrit, Rouzamond; Rudiger, Rossi; Hawart, Grivel; Ramuc, Meffre; Brunehild, Mme. Baux; Uta, Duvivier; Hilda, Priolland. As an entirety, the presentation on the part of the artists and orchestra was decidedly acceptable. M. Paulin revealed a strength, breadth, and purity of voice that was really surprising. Mr. Guillemot, the baritone, carried forward his share of the evening's labors in the same spirit, and his work was most commendable. Mme. Baux, once a pupil of Reyer, sustained her great reputation as an artiste. The other roles were fairly well presented. The public did not seem to take kindly to the work, on account of its Wagnerian style, but when the score is heard several times the probability is that the opera will be duly appreciated and become popular.

Margaret Mather played to a large business at the Grand Opera House in Joan of Arc in which she scored a triumph. Besides the other merits of production, the scenery used was that which figured in the original Broadway Theatre production.

The Academy of Music has been filled nightly by audiences attracted by The Charity Ball, as presented by Daniel Frohman's co.

The Two Old Cronies co. made its annual appearance at the St. Charles Theatre this week, and its popularity is still on the increase.

In addition to the great production of Sigurd at the French Opera House, the management has presented Carmen, Fatinitza, The Daughter of the Regiment, and Hamlet.

Next week (4-9) we are to have Emma Juch's Grand English Opera co. in a repertoire at the Grand Opera House; Denman Thompson's Two Sisters at the Academy of Music; and Kate Castleton in The Dazzler at the St. Charles Theatre.

J. J. Rosenthal, who is now in the city on business connected with The Little Tycoon co. will manage The Tar and Tartar co. next season.

George Reardon, representing The Charity Ball; George S. Sidney, the Two Old Cronies; George H. Murray, The Dazzler; and J. D. Prince, the Emma Juch co., are in the city.

LAMAR C. QUINTERO.

BOSTON.

For theatregoers the event of the week is the engagement of Sarah Bernhardt at the Tremont, and that pretty theatre will be as densely packed this week as it was during her engagement here last Spring. A change of bill is given each night and three of the plays which are to be presented have never been seen in this city while a fourth, Lean, will have its premiere here.

At the Museum, the old comedy season progresses successfully. The Road to Ruin, the first offering, was presented 28-2 to large audiences who were delighted by the work of Miriam O'Leary and the other favorite members of this organization. The first half of this week is devoted to Masks and Faces while the last half will be given up to performances of The School for Scandal. These revivals of old comedies are the most delightful events of the Boston theatrical season, and theatregoers of this city should be grateful to Mr. Field for the opportunity of seeing these pieces played so well.

Under the supervision of Henry C. De Mille, Boston has its first opportunity of seeing The Lost Paradise at the Columbia this week. There are unusually strong reasons why the piece should succeed here, since the scene is laid in the vicinity of this city, and the leading members of the co. are all well known to Boston audiences. The scenery for the production has all been painted by Boston artists, and, from the indications at the start of the run, the play cannot fail to prove profitable for a long time to come. The organization will be seen in other productions at the conclusion of the run of this piece.

Large audiences will fill the Globe all this week, for the productions of the American Extravaganza co. have always met with lavish patronage, and there is every reason for believing that Sindbad will meet with the same favor that was accorded to The Crystal Slipper and Bluebeard, Jr. The large co. includes many favorites, and Bostonians are always glad to see Ida Mulle in whatever she may appear, while Louise Eissing's performances here with the Casino co. made her equally a favorite. The scenery is magnificent, and the ballets are among the most elaborate that have been given in this city for years.

A specialty organized co. is playing at the Grand Opera House this week in Woman Against Woman, which has not been seen here since Effie Elisler presented it several seasons ago. The co. includes George Learock and Elizabeth Garth, who have the principal characters, Charles Foster, William Gulbertson, Fred. C. Marsh, Hugh Ford, Lisle Leigh, Hattie Saphore, and Lizzie Webster. Fred. P. Marsh, who directed the recent performances of The Banker's Daughter at this house, is in charge of the stage.

A Knotty Affair is at the Hollis Street. The engagement of Pitou's stock co., which ended 2, was a great success in every way. A Modern Match showed the talents of the different members of the organization to even better advantage than Geoffrey Middleton, Gentleman. The co. is certainly remarkably strong, and its success at the Hollis Street was merited.

Primrose and West are giving Bostonians a season of minstrelsy at the Boston, but the engagement is for only this week. Elaborate preparations are being made for the production of Shiloh here, and with this there will be added another to the long list of military spectacles which have been presented at this house. The great stage of the Boston is perfectly adapted to the production of these plays, which are presented with an effectiveness, which it is hard to get in a smaller theatre. The Trumpet Call, a somewhat similar piece, is booked for production later in the season.

At the Park The County Fair is being played for its nineteenth week and still there is the same succession of crowded houses as on the opening nights. There has been no falling off in attendance or in enthusiasm of the audience, and Mr. Burgess' grotesque efforts are greeted by just as hearty laughs coming from the spectators, many of whom have seen the piece half a dozen times or more, it is a play that one can see again and again and enjoy just as much as at the first hearing. Hence, its popularity in this city and elsewhere.

Around the World in Eighty Days will open the new year at the Howard Athenæum, where the piece is being given by W. J. Fleming's co. Hyde's Specialty co. had a successful week 28-2.

Cyrene, the Spanish dancer, will begin an engagement at the Palace, and she will probably repeat the success which she made during her long engagement at this house when in its old form last season. Dora Wiley still remains at this theatre.

At the Grand Museum The Two Orphans is being given by Lothrop's co., headed by Katherine Robert. New scenery has been painted for the production by David Richards.

The seats for the Bernhardt engagement were sold by auction at the Tremont 29, this method being considered the fairest for those who wished to purchase tickets. While no large sums were paid for premiums, the bids were good, and between $2,000 and $3,000 was realized for the week. The largest premium was $5, at which figure a block of ten seats was taken for the performance of La Tosca. When the seats sold by auction were taken, the immense number of applications by mail were attended to, after which the remainder of the tickets were placed on sale at the box-office 31, and were purchased with the greatest rapidity.

William Harris has been on to New York to arrange for the opening attraction at the Bowdoin Square, which was to have been opened by W. J. Scanlan, Feb. 15. It has been settled that George W. Monroe in Aunt Bridget's Baby will fill the second week of the fortnight held for Mr. Scanlan.

R. M. Field has purchased for a limited time and territory the rights to The Shaughraun, which has heretofore only been presented in this city by Dion Boucicault. It will be presented at the Museum soon after the close of the old comedy season with a strong cast, and particularly effective stage appointments.

A. Rudolphi, late stage manager with the Minnie Hauk Opera co., and before that connected with the Boston Ideals and the Emma Abbott co., is busily engaged in rehearsing the Lillian Durell Grand Opera co., which is to start out by the middle of January under the management of Charles F. Atkinson, playing Mignon in the cities in the vicinity of Boston. The success of this co. should be great, for the prima donna is the possessor of a charming voice, and she will have the support of a strong force of singers, all of whom are Boston favorites.

Isabelle Evesson had a severe attack of la grippe, and the matinee performance of The Man with a Hundred Heads had to be abandoned at the Columbia 30, as no understudy was ready to take her part. By the time of the evening performance Josephine Plows-Day was ready with the part and did capitally, so that no other performances were lost.

Charles Frohman came on to Boston to personally superintend the production of The Lost Paradise at the Columbia.

Marie Tempest and the New York Casino co. in The Tyrolean will play an engagement at the Boston in February.

Henry O'Meara, author of "Ballads of America," has written a charming poem, for which he received the inspiration at a performance of The County Fair at the Park.

Harris and Atkinson's policy in the matter of programmes at the Columbia is to be repeated at the Bowdoin Square. They have just given the contract to John A. Lowell and co., who will furnish a neat programme, with steel-engraved front, similar to that at the Columbia. As at that house, the design on the cover will be changed frequently to give a variety, which is greatly appreciated by the patrons of the house, who thus obtain most delightful souvenirs of the evening's entertainment.

Boston amusement-seekers will be glad to learn that Julia Marlowe is to play an engagement at the Hollis Street within the next few weeks.

James A. Gilbert and Florence Gilbert, who played the principal parts in The Gondoliers with Shackford's Opera co., have returned to Boston.

Robin, the Outlaw, is the title of a romantic opera which has been written by Frederick H. Lewis and Dr. A. Rob Clark. It is a three-act piece, somewhat after the style of Fra Diavolo, and will probably receive its first presentation here next Winter.

Those of Elaine Edson's friends who saw her when she did such remarkably good work at short notice in Jane, will be delighted to see her in The Lost Paradise where she has a part different from anything that she has yet played in this city.

JAY B. BENTON.

CLEVELAND.

Effie Ellsler in Hazel Kirke at the Opera House Dec. 21-26 to very large business. C. W. Couldock as Dunstan Kirke gave his usual virile performance of that character, which he created. Men and Women 28-2; Tar and Tartar 4-9.

The Dazzler closed a very good week's business 26 at the Lyceum Theatre. Annie Ward Tiffany in The Step-Daughter 27-2; Rose Coghlan 4-6; Sadie Scanlan 7-9.

A Soap Bubble closed a good week's business at the Star Theatre 21-26, and gave a very satisfactory performance. Nelson's Great World comb. 28-2; Irwin Brothers' Specialty comb. 4-9.

Manager Charles E. Henshaw left last Wednesday for New York city. He will return to Cleveland when Mr. Jacobs' new Theatre is completed.

The Effie Ellsler co will dedicate the new Opera House at Canal Fulton, O., Saturday night, 2. This house is said to be a very pretty one, costing in the neighborhood of $75,00.

Manager Hartz was duly remembered by the Opera House "boys" Christmas in the shape of an elegant gold watch. The annual Christmas banquet, given by Manager Hartz to the Opera House employes, took place after the matinee Christmas. Business Manager Welfare presided. Every one at the theatre felt happy for yet other reasons, the married employes each received a nice plump turkey, and the single men a box of cigars each.

Al. Bryan, the bill-poster of this city, was called up to the Opera House Christmas afternoon, and was confronted by our local managers, Messrs. Hartz, Drew and Bettis, and presented with a massive and magnificent watch chain and charm. To say that Al was surprised is drawing it mild.

The business done at our local theatres this week was remarkable. The Christmas performances were very largely attended, and the Saturday matinees at all the houses were larger than the Christmas matinees. The receipts of Effie Ellsler's Christmas performance this year were over $400 more than last year, and at the Saturday matinee the standing room sign was put out before the doors were opened.

W. C. Bettis, manager of the Lyceum Theatre, was presented with a fine umbrella by the theatre employes on Christmas Day. Mr. Bettis was found back of the stage, and presented with the gift. He responded in a few well chosen words, expressing appreciation of the remembrance. As is the custom with Brady and Garwood, lessees, the employes of the Lyceum were banquetted at the Stribenger House Friday evening.

The Elsler family had a reunion here last week. Mr. and Mrs. John Elsler, Effie, Anna, John, Jr., and Will. It was, indeed, a very happy reunion, it being the first time in ten years that they have all been together.

JULIUS C. MENGENHORST.

BALTIMORE.

Alabama was presented at Ford's Opera House Dec. 28-2 to large, discriminating, and appreciative audiences, and proved a charming story of Southern life, simply told and attractively presented. Its success is, in a great measure, due to the excellent co. presenting it and the manner in which it is put on the stage. Frank Bangs as Colonel Preston gave a truthful picture of the courteous old Southern planter. Burr McIntosh's Colonel Moberly was artistic, accurate, and amusing. As Squire Tucker, Odell Williams presented a type of Southern life thoroughly true to nature. George Bunny's delineation of Decatur, an old plantation darkey, was excellent. Among the ladies, none called for special mention except Zenadie Vislaire who played the small part of Atalanta Moberly with girlish charm. The scenery was attractive and realistic. Wilkinson's Widows next.

At Harris' Academy of Music Hoss and Hoss was presented 28-2. Hanlon's Superba 4-9.

W. H. Crane appeared in The Senator at the Lyceum week closing 2 to large audiences. He repeated his success of last year and was supported by the same excellent co. During the week For Money was also given. The Cadi 4-9.

The Howard Auditorium went under new management 28, D. G. Hana taking charge. The Runaway Wife was the bill and drew good attendance. Horace Vinton and Ida Clayton were the stellar attraction and the supporting co. was good. Two performances are given daily. Crandall's Corners' 4-9.

J. H. Wallick divided the week of 25-2 at Holliday Street Theatre between The Bandit King and the Mountain King, and a packed house greted him nightly. Agnes Herndon 4-9.

The usual week of big business closed at the Monumental Theatre. The programme was furnished by the May Russell Burlesque co. and was attractive as the average. London Specialty co. 4-9.

One of the Finest was at the Front Street Theatre week closing, and had a series of packed houses nightly. E. M. Ryan played John Mishler in a droll, amusing way, and Thosa McAllister did good work as Ruth Hickman, the adventurer's wife. Monte Cristo 4-9.

The employes of the Harris circuit of theatres presented Mrs. P. Harris with a handsome onyx clock and a silver dinner service.

Tunis F. Dean, of Harris, Britton and Dean, was the recipient of a gold watch of unique and handsome design, a Christmas souvenir from Mrs. Harris.

Harry Evans, a boy of twelve, fell from the balcony of the Monumental Theatre 26, and died the next day from the injuries sustained by the fall.

George Houck, of Holliday Street Theatre, and Manager Charles J. Ford, of the Opera House, have both been laid up with the grip.

HARRY P. GALLAGHER.

KANSAS CITY.

A Texas Steer opened at the Coates Dec. 28. Marie Wainwright 3-9.

After Dark pleased large audiences at the Ninth Street Theatre 27-2. The sensational climaxes, striking scenery, and the excellent character acting of the co. all won well-merited applause. James M. Ward and Russell Bassett were very good. Reilly and Woods Specialty co. 3-9.

A Hole in the Ground was at the Grand 27-2. Paul Kauvar 3-9.

Cleveland's Minstrels drew fairly at the Gillis 25-26, their programme consisting principally of modern style minstrelsy. John Queen's lancing was fine. Mr. Cleveland, who has been ill for some time, joined the co. here.

The Bostonians had a merry time here Christmas, and every one in the co. received a present from each of the principals, Barnabee, Karl, and McDonald. This is Jessie Bartlett Davis' last season with The Bostonians. They will have a long season next Fall at the Garden Theatre, New York, when their new opera, The Knickerbockers, will be produced. FRANK B. WILCOX.

ST. LOUIS.

Marie Wainwright played a week's engagement at the Grand Opera House week of Dec. 27-2. Amy Robsart was given with all its magnificent wealth of stage setting. Miss Wainwright herself was fine, and her intense scenes were very effective. Her support was excellent. The attendance during the engagement was good. Mr. Barnes of New York 3-9.

Shenandoah paid another visit to St. Louis, occupying the Olympic Theatre 27-2. All the realistic stage settings and picturesque incidents were thoroughly enjoyed. The cast is a very strong one, with most of the old members who played it here before. It drew large houses. Mr. and Mrs. Kendal 4-9.

Maggie Mitchell played a week's engagement at the Pagan, giving her new comedy drama, The Little Maverick. It is well suited to Miss Mitchell, and she was as effective and artistic in her work as she always is. Her co. is an excellent one, and the attendance during the week was large. 8 Bells 3-9.

Our Irish Visitors, with Thomas E. Murray as the star, drew largely at Pope's Theatre.

Reilly and Wood's big show drew an immense business at Havlin's Theatre 27-2. The specialty acts and sketches were the best in their line, and included Peggy Pride in her songs and sketches, the Washburn Sisters, in their newsboys' sketch, and others equally clever.

The City Club Burlesque co. played to fair audiences during their engagement at the Standard Theatre. Lottie Williams in New York Day by Day 4-9.

Hilda Thomas, the pretty Gabriel of the Evangeline co., and Miss Curran, a member of the chorus, who were both ill here with the grip, joined their co. in Indianapolis 24.

Miss Wainwright is accompanied during the holidays by her two pretty daughters.

Kate Claxton gave an extra performance at the Hagan, Sunday night, presenting The World Against Her.

Pat Reilly bought several of the floats of last year's Veiled Prophet's parade, and will use them in a day parade in the future.

The Reilly and Wood Big Show used some new scenery in the spectacular scene for the first time here. The co. go by special train from here to Kansas City Sunday night.

The Great Western Printing Co. are getting out some eloquent paper for Vance's Limited Mail.

W. C. HOWLAND.

PITTSBURG.

When Manager David Henderson brought Sindbad here, with all its dazzling scenic effects, costumes rich and rare, and a co. in all respects worthy of the management, he must have foreseen that such a spectacular production would pack the Duquesne Theatre at every performance. Seats have been at a premium all week. Eddie Foy has much more scope to display his versatility than he had in The Crystal Slipper, and he has made the most of the opportunity. Louise Eissing makes a beautiful Sindbad, and Ida Mulle an ideal Ninette. Carroll Johnson in The Gossoon 4-9.

Harry Lacy drew crowds to the Bijou Theatre to witness Jack Royal of the 2nd. The co. is a fair one. The New Twelve Temptations 4-9.

Richard Mansfield at the Alvin Theatre offered a varied bill, consisting of Beau Brummell, Prince Karl, A Parisian Romance, Don Juan, and Dr. Jekyll and Mr. Hyde. Large and cultured audiences greeted Mr. Mansfield at each of these productions. W. J. Ferguson, Beatrice Cameron and D. H. Harkins rendered strong support. Alabama 4-9.

Birds of a Feather pleased good houses at the Grand Opera House this week. The co. is an interesting one, especially the work done by Marie Salter. Frederic Bryton-Ralph Delmore in For given 4-9.

Little Lord Fauntleroy proved a paying attraction at Harris' Theatre, and delighted the little folks. Devoy and Smiley Vaudeville co. 4-9.

At Manager Williams' Academy of Music Sam Devere's co. gave a fair variety performance to good business. The French Folly and Burlesque co. 4-9.

George H. Detot, manager of Gorton's Minstrels, was in town this week, the guest of Colonel Dawson, of the Bijou Theatre.

R. L. Britton, one of the managers of Harris' Theatre, is in town on a tour of inspection.

A very large advance sale is reported by Manager George C. Jenks, of the Auditorium, for the production of The Little Recruit 31-7.

Sam F. Kingston is here sounding the praises of Alabama from the housetops. The atregoers are anxiously awaiting its presentation at the Alvin.

Mabel Walsh and Lillian Masterson are alternating in the title role of Little Lord Fauntleroy at Harris' Theatre.

Ida Mulle, of the Sindbad co., met with a distressing accident on Monday evening. Her foot slipped through a hole in the floor of the stage at the Duquesne Theatre, and her ankle was severely cut and bruised. With prompt aid, she pluckily went through the rest of the performance.

The popularity and the general esteem in which E. J. McCullough, business manager of the Duquesne Theatre, is held by the employes of the house and its patrons, met with its reward last week, when press agent Schwab, on behalf of the donors, presented Mr. McCullough with a handsome gold watch and chain.

EDWARD J. DONNELLY.

BROOKLYN.

The Midnight Bell attracted lovers of rural farce to the Park Theatre week ending 2. Niobe 4-9.

The Academy of Music was filled to overflowing each night, and at the matinees, the attraction being the opera of Wang. Comic opera is greatly appreciated in this city and the jovial Hopper, the effervescent Della Fox, and the rest of the co. were encored to a fault. Wang could easily fill the Academy for a two weeks' run. On Tuesday evening, 5, the Metropolitan Opera House co., under Abbey and Grau, will give the opera of Mignon. A large sale of seats is anticipated.

The evergreen Old Homestead, a capital holiday attraction, was at the Opera House New Year's week. The play drew well and the star was received with enthusiasm each night. The Old Homestead will probably remain at the Grand another week.

Master and Man, with its numerous scenic and other attractions, held its own at the Star despite the strong bills offered at the other houses. The Pay Train 4-9.

Hyde and Behman's Theatre patrons were cheered by a sight of the great Frank P. Slavin and Charles Mitchell week ending 2. They appeared in conjunction with Gus Hill's World of Novelties.

Some of the members of the De Wolf Hopper Opera co. enjoyed a supper party at the Clarendon Hotel, on Tuesday evening, Dec. 29. They entertained some of their professional friends who were playing in Brooklyn.

The Academy of Music has one of the best programmes issued in the city. It gives useful reference lists and interesting data, and omits the unfunny jokes which permeate the usual theatre programme.

K. M.

BROOKLYN, E. D.

Charles Dickson in Incog. an excellent three-act farce-comedy with a fine co. including Ellen Burg, Nellie Buckley, Robert Edeson and Earle Brown played to very large houses Dec. 27-2 at Lee Avenue Academy. Ship Ahoy 4-9.

Robert Mantell in repertoire comprising Meuburn, Corsican Brothers and The Louisianian to good business at the Amphion 27-2. Hallen and Hart in Later On 4-9.

The Stowaway, a good melodrama with novel and realistic scenery, did a very good business at The Bedford Theatre 27-2. Flora Moore in Zig Zag 4-9.

Dan McCarthy in Cruisken Lawn to excellent business at the Novelty Theatre 27-2. James H. Wallick in repertoire 4-9.

Vads Sisters' Specialty co. did good business at the Grand 27-2. Hart's Boston Novelty co. 4-9.

CHICAGO.

With the exception of Christmas Day, the holiday week was a poor one for the theatres, but with the opening of week of Dec. 27-2 business revived and all the houses are doing well.

E. H. Sothern in The Dancing Girl was heartily welcomed at Hooley's and the play is declared a success although not suited to Mr. Sothern so well as his former pieces. The part of the rouè is not in his line, but he portrays the blase Duke with artistic finish. Virginia Harned is clever as the dancing girl. Same 3-9.

Sol Smith Russell, the genial and popular comedian, week 27-2, was able to pack the Grand Opera House with his new play Peaceful Valley. He made a hit at once and there is no doubt he will find this the most profitable engagement he ever played here. Same 3-9.

Sanger's co. in Mr. Barnes of New York pleased large audiences at the Columbia. Agnes Huntington in Capt. Therese 4-9.

The Pauline Hall Opera co. appeared in Mme. Favart at McVicker's, and good-sized audiences received the star cordially. The co. is somewhat weak as to singers and none of them can act. The Jefferson Comedy co. 4-9.

Uncle Celestin continued to draw well at the Opera House, but it is not up to Aronson's standard. Stuart Robson in She Stoops to Conquer 4-9.

James T. Powers in A Straight Tip pleased large audiences at the Haymarket. It has been seen here so often that Powers' fun is getting somewhat stale. A toy matinee was given 1. Shenandoah 3-9.

True Irish Hearts did a prosperous business at Jacobs Academy. Gray and Stephens 3-9.

The Still Alarm was the drawing card at the

Windsor and it was a big one. Watts of New York

Gray and Stephens in their dramas, Old Oaken Bucket and Vesper Bells, did well at Jacobs' Clark Street Theatre. True Irish Hearts 3-9.

Richard Golden in original Pegasy found favor from the Alhambra patrons. Rockstadter's Minstrels

The Fatal Wed, an Irish drama of fair merit, did a tremendous business at Havlin's. Still Alarm 3-9, and I filled the People's with laughing crowds.

In accordance with time-honored custom Manager Will J. Davis gave each employe of the Haymarket a Christmas gift, and the attaches of the theatre, headed by Col. George A. Fair, presented Mr. Davis with a jewel. W. L. COSSAR.

PHILADELPHIA.

Thermidor, the latest and much talked about effort of Sardou, opened a fortnight's engagement at the Broad Street Theatre Dec. 28 before a fashionable audience that filled the house. Despite the fact that there are several intensely strong dramatic situations, the play was not received with the greatest enthusiasm, and evidently did not meet expectations. The piece was adequately staged to the smallest detail, but not so much can be said for the cast, which is, with the exception of Frederick Bond and Frederick De Belleville, commonplace. Jane 11.

Comic opera, presented in a careful manner, is invariably successful at the Park, and this week is no exception with the Duff Opera co. as the attraction. The Queen's Mate is the bill, and Lecoq's tuneful and picturesque work was never presented in a more creditable manner. Helen Bertram, Bettina Gerard, W. H. Clarke, R. F. Carroll, John J. Raffael and Henry Stanley form a strong ensemble. The chorus is unusually large and well trained, and the costumes and scenic effects are elaborate and costly. The audiences have been large and appreciative. Rosina Vokes will open her engagement 11.

The Lilliputians added new laurels to their already large wreath 21, when they presented for the first time in this city The Dwarf's Wedding at the Grand Opera House. Their new burlesque is replete with songs, dances, beautiful scenery and costumes, and lots of "snap" and "go." The clever little people all have suitable parts, and repeat the success they achieve in their other piece. This is the fourth week of their successful engagement which closes 9.

Joseph Murphy is always a welcome visitor to this city, and need never fear of receiving other than a warm reception. His engagement at the Walnut this week is attended by the usual success, presenting his old familiar plays, Kerry Gow and Shaun Rhue. The star is surrounded by an excellent co., Belle Mellville and W. T. Sheehan deserving special mention. The Meiningen co. 4-9; Donnelly and Girard in Natural Gas 11.

All is laughter at the Chestnut, where Mr. Wilkinson's Widows nightly create an uproar and delight the immense audiences that crowd that house. That the genteel farce is fast coming to the front, as the popular style of entertainment is evinced by the success that has attended the various cos. presenting this style of play in this city. The co is clever with Georgie Drew Barrymore in the lead. A Midnight Bell 4-9; The Cadi 11-16.

Superba has proven an ideal holiday attraction at the Opera House, where it remains this week, pleasing all. Its startling transformations, brilliant pageants, gorgeous ballets, and beautiful scenery make it a very desirable entertainment. The specialties introduced are also very clever. Modjeska 4-9; Pitou's stock co. 11-16.

Evans and Hoey are having a very successful engagement at the Arch with A Parlor Match, now in its second week. The unctuous humor of the two talented stars, coupled with the singing and dancing of Minnie French, and the specialties of the Levy Sisters, are warranted to drive care away from the most troubled mind. Charles Dickson in Incog. 4-9; Mr. and Mrs. Sidney Drew in That Girl from Mexico 11-16.

Another glimpse of the highly realistic and invariably successful play is shown by The Pay Train, in which the sprightly Florence Bindley is disporting herself to the amusement of large houses at the Empire. The play contains all the elements of popular favor, and offers many opportunities to this merry soubrette and her co. Evangeline 4-9; A Barrel of Money 11-16. George Monroe's rollicking concoction of specialties, fun, and melody, entitled Aunt Bridget's Baby, is "turning 'em away" at the National, where they are now playing their second week. Monroe never had a better chance to show his ability, and he takes advantage of every point. The supporting co., including Nellie Rosebud, is better than the average. A Dark Secret 4-9; Crandall's Corners 11-16.

The Girard Avenue Theatre is having its slice of the holiday patronage and presenting the old comedy Mrs. Partington to audiences that are apparently convulsed by the ridiculous situations and humorous dialogue of this merry comedy. Cryptic Palmoni interprets the title role in his usual masterly manner, while Arthur Ashton and Gertie Tuthill do good work. Arrah-na-Pogue 4-9; Foul Play 11-16.

The successful melodrama The Silver King is acting magnetically on the patrons of Forepaugh's and bringing the money in force. The principal role is capitally acted by James Glendenning, and George Oliver and Lizzie Richelle head a competent support. Little Lord Fauntleroy 4-9; The Inside Track 11-16.

Gilmore's Twelve Temptations drew largely at the Central. The specialties are good and the staging magnificent. Athletic Sports 4-9; Hyde's co. 11-16.

A border drama with numerous sensational effects, entitled The Boy Scout, proved a delight to the Standard's patrons who responded in large numbers. Theresa Newcomb, Frank Monral and Frank L. Miles were competent. The Boy Detective 4-9. Ten Nights in a Bar-Room 11-16.

The Fire Patrol returned to this city 28 playing uptown, in the People's Theatre, and succeeded in repeating the former success. The co. remains the same. The Athlete 4-9; Bottom of the Sea 11-16.

The Bouchaleen, an Irish drama, with the author, Henry E. Walton, in the leading roles, is pleasing large audiences at the Kensington. Fay Foster co. 4-9; Barlow's Creole.

The Rentz Santley co. paid us another visit this week, appearing at the Lyceum to crowds. London Gaiety Girls 4-9.

Carncross' is always crowded by audiences that delight in uproarious fun, while the Germania presents a varied repertoire in the native tongue to good business.

The clientele of the Bijou turned out en masse this week and kept that pretty house crowded continually. Patience is the opera, capitally rendered, and augmented by a strong variety bill.

Milton Aborn returns next week to the scene of his former triumphs as comedian of the Gaiety Opera co. He will get a rousing reception.

Manager Albee, of the Bijou, presented each of his employes with a Christmas turkey.

The fourth month of Kellar's successful engagement at Egyptian Hall is announced, and prosperity continues to reign.

A very interesting entertainment, provided by the inmates of the Edwin Forrest Home, made all merry at that institution on Christmas Day.

Harry Maginn, The Hustler's press agent, is improving, and will soon be able to leave the Jefferson Hospital.

The Abbey-Grau Italian Opera co. will give four performances at the Academy, beginning Feb. 4.

Prof. Adolph Huendorf has been engaged by Manager Worrell to organize his opera co. for next summer.

Manager Kelly has booked Frank Melville's play, The Circus, for production at the Grand Opera House in February.

James E. Cooper, the famous circus manager, and the present owner of Adam Forepaugh's shows, is lying dangerously ill at his residence 1826 North Broad Street. His complaint is a complication of diseases, kidney trouble being the most serious.

Mme. Modjeska's repertoire for 4-9 at the Opera House, includes the premiere of Countess Rondine, from the pen of Minnie Maddern Fiske and Paul Kester, written especially for Modjeska. Jan. 7 and 8 are the dates devoted to the new play.

Manager Speck was presented with a handsome pair of sleeve buttons by the employes of the Standard, as a Christmas remembrance.

Denman Thompson and his son came over from New York on Christmas Day to join a family reunion at the home of his daughter, Mrs. McFarland, who lives here. He had numerous callers from his Philadelphia friends. JOHN N. CAVANAGH.

WASHINGTON, D. C.

Bill Nye's quaint concett, The Cadi, made a big hit in Washington. All the week of Dec. 28-2, Albaugh's was filled with people eager to get a glimpse of the great humorist's clever impersonator, Mr. Thomas C. Seabrooke, and the admirable co. which supports him in their original and unique play. Next week, W. H. Crane in The Senator, and, in view of the recent death of Senator Plumb, of Kansas, who is understood to have been the original of this character, it is expected that the play will draw extraordinarily well. The last three performances of the coming engagement, Mr. Crane will appear in his new comedy, entitled For Money.

The National had a week of Niobe, and for some unaccountable reason the weather was more or less moist the entire week. This fact, however, did not prove a serious obstacle to the crowds that surged nightly to enjoy the fun of this clever play. Pitou's co. next week will play a return engagement at the National in Geoffrey Middleton, Gentleman. This play was accorded something like an ovation when it was presented here several weeks ago, and there are evidences that it will receive even greater attention than before. I am reminded of a conversation I had recently with a South Carolinian about this play, and I am sure the author of Geoffrey Middleton could derive no better compliment than he paid it. He spoke of the trueness to life of the play, of the thoughtful relation of well known family names of South Carolina for the characters, and the accurate reflex of South Carolina sentiment that pervades every line. He had much that was flattering to say of the admirable staging of the play, and said that it was clearly evident that the appearance of Senator Butler, of South Carolina, had been adopted in the make-up of young Middleton, while the elder of the same name was a pretty fair impersonation of ex-Senator Wade Hampton, of the same State.

Little Puck was at the Academy 28-2.

His Niba the Baron has been liberally patronized every night at the Bijou, and next week there will be A Barrel of Money at this popular little theatre.

At the Lyceum there was a week of uninterrupted fun for the lovers of variety, which, from at least one standpoint, is regarded as the spice of life. However that may be, the attendance was of the boom kind, and the show that Manchester's French Folly co. gave was fully up to expectations. Henry Burlesque co. occupies the boards at the Lyceum next.

On Christmas day Harry C. Fiske, the resident manager of Albaugh's, was remembered by the employes of his house and orchestra with a handsomely upholstered rocking chair, an ink-stand fixed on a silver tray, a gold pen and holder, and a silver-mounted blotter. Manager W. W. Easton, of the Bijou, was likewise remembered by the employes of the Bijou with a handsome gold watch. His presence on the stage, where the presentation speech was made, was in response to a summons to settle a bogus dispute among members of the co., and the affair was in the nature of a complete and pleasant surprise.

The employes of the Lyceum also attested their high esteem for Treasurer Ridge Waller by presenting him with a handsome desk.

EDWARD OLDHAM.

DETROIT.

Men and Women did a good week's business at the Lyceum.

At the Detroit Opera House, the Pauline Hall Opera co. in Madame Favart filled out the week. The co., with the exception of the star and George C. Boniface, Jr., is not a particularly strong organization. At the same time, however, general satisfaction was given and good business resulted.

At Whitney's Opera House, Hands Across the Sea was presented.

At the Griswold Street Theatre, Go-Won-Go-Mohawk appeared in The Indian Mail Carrier.

On 27 at the Detroit Opera House, the Detroit Musical Society, assisted by Mrs. Johnston Bishop, of Chicago, Miss Gertrude Edmonds, of Boston, Charles Knorr, of Chicago, and Mr. Lamson, of Boston, gave the "Messiah" to an immense audience. No oratorio has been given here in years which in any way equalled this splendid performance, and the Detroit Musical Society is to be congratulated on its triumph. On 29 Dockstader's Minstrels opened for nights and matinee, giving a most excellent performance; clean in every particular, full of fun and very satisfactory. This is one of the best minstrel cos. traveling and bound to be successful everywhere. Mr. Wilkinson's Widows 31-2; Casino Opera co. 4-6.

At the Lyceum 27-30 Agnes Huntington appeared as Captain Therese. Stuart Robson 31-2. De Wolf Hopper 4-9.

At Whitney's Grand Opera House 27-2 A Pair of Jacks did a large business.

At the Griswold Street Theatre 27-2 A Soap Bubble was the attraction.

At the Detroit Rink the tug-of-war tournament has been going on for ten days, and the Rink has been crowded nearly every night.

Christmas week is generally considered a poor one for theatrical attractions in Detroit, but this time it proved an exception to the rule, all the theatres doing well.

The Christmas MIRROR was the recipient of many complimentary notices, both at the hands of the local press and from its numerous admirers. It exceeded in beauty and interest any preceding Christmas number of this journal.

On Christmas day Manager C. J. Whitney banqueted all the employes of the Detroit Opera House and Whitney's Opera House, which was an occasion of great enjoyment for the people employed. There were many presents exchanged among the different officers, Manager Garwood, of Whitney's, being presented with a very handsome and appropriate reminder of the occasion.

Manager Whitney had been confined to the house for the last week or so with a very bad case of influenza, but is out again.

Managers Delano and Shaw, of the Lyceum, published a very attractive little hand book for the use of their patrons, giving a list of the attractions for the month, and including a diagram of the theatre.

F. K. STEARNS.

SAN FRANCISCO.

DEC. 29, 18.

U and I is in its second week at the Bush Street Theatre, and is playing to good business. John T. Kelly and "Dutch" Daly are a pair of very clever mirth-producers, and occupy a desirable position in the hearts of Friscan playgoers.

E. S. Willard, after playing the current week in the interior cities, will open his engagement at the California.

The Carleton Opera co. opened in Indigo at the Baldwin, last night, before one of those splendid first-night society audiences. The house was crowded, of course. I was afraid Mr. Carleton would open in that time-honored favorite of his, Nanon, and I am glad he did not.

Wallenrod, Stockwell and Willey, I believe, have a desirable find in scenic artist J. A. Hamilton. He has done some beautiful scenery for Afra, the dramatic spectacle which is now in its second week playing to large audiences. Afra is not very dramatic, indeed it is not very anything else, but this Christmas piece is replete with showy effects, pretty costumes, fine scenery, and lots of people. Ethel Brandon and Elinore Barry are the chief attractions on the side of the players, while L. R. Stockwell and Nick Long give a faint idea that there are still some clever men in this excellent co. I shall be glad when Afra is over and for the resumption of good plays by good players.

The specialties, the costumes, the scenery, the staging, and the music of Princess Benedicta fills the Tivoli well every night. This is the second week, and as I see nothing else underlined, it may go a third week.

Manager Burrill put on The Bohemian Girl last night at the Orpheum, after a fairly good week of The Mikado. Fellnia Evans continues to be a great favorite here, as do also Beebe Vining, Ella Aubry, Josephine Stanton, Harry Hallom, Douglas Flint, and that prince of opera comedy, Charley Drew.

William T. Fennessy, the acting manager of John T. Kelly and U and I, is in good health, and very well pleased with his season at the Bush Street Theatre.

The only fault I had to find with The Mikado at the Orpheum was the fact that George Olmi played Poo-Bah without a wig.

Dan Sully in The Millionaire will come to the Bush Monday evening.

George Osbourne will play two weeks at the Alcazar beginning Jan. 18. He will play Jack Adams in A Noble Rogue and the minister in Saints and Sinners.

The Carleton Opera co. will give a special matinee to-morrow, presenting Nanon.

Love on Crutches will be the attraction at the Alcazar next week.

The Conreid Opera co. will come to the Bush shortly.

Joseph Holz, the treasurer of the Tivoli Opera House, is quite ill. I sincerely wish him a speedy recovery. J. D. MAXWELL.

JERSEY CITY.

At the Academy of Music Hallen and Hart were seen in their amusing skit, Later On, in which they appeared at the same house last season. The play has neither plot nor reason, but answers an excuse for the introduction of several excellent singers, dancers and specialty performers. The entertainment found favor with the audiences, which were large in numbers. The Witch week 4-9.

Clara Morris appeared in repertoire at the Opera House Dec. 28-2. Business good. O'Dowd's Neighbors 4-9.

W. C. F.

DENVER.

A. M. Palmer's co. opened in Captain Swift Dec. 28 to a large house. Bobby Gaylor week of 4-9.

At the Tabor Herrmann drew good houses. He did some new tricks. Those sterling Californians, Joseph Grismer and Phoebe Davies, opened with The Burglar 28. Ferncliff will be presented the last of the week.

At the People's the new stock co. has started in with Michael Strogoff. The attendance at the opening was large. George Wessells is the Ivan. He will direct affairs at the Peoples.

The Middleman will come to the Tabor this month.

The Broadway Theatre attaches presented Manager Lonsdale with a very elegant after dinner coffee set for Christmas. Mr. Lonsdale couldn't be more popular with his employes.

The very small sum of thirty cents will buy a parquet seat at the People's under the new regime.

Herrmann stayed over Sunday, and that night gave an expose of Spiritualism at the Tabor.

The co. which Clay Clement says he is organizing, will play in the South first, and then go to the Northwest. Agnes Lane will be the leading lady.

W. P. PEABODY.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (F. P. O'Brien, manager): Margaret Mather Dec. 22, 24 in Joan of Arc drew good houses. Emma Juch Opera co. 24 also to a good house. All the Comforts of Home 25, 26 and matinee 27 to very large business. Mrs. Sol Smith, of All the Comforts of Home, gave her co a Christmas dinner at the Florence Hotel, all the co. being present.—Manager Frank P. O'Brien was elected to the Legislature 21, heading the ticket by a large majority. Rhea 28, 29.

MONTGOMERY.—OPERA HOUSE (G. F. McDonald, manager): Reeves' Opera Bouffe co. in Faust to a good audience Dec. 25.—THEATRE (G. F. McDonald manager): The Emma Juch Grand Opera co. presented, for the first time here, Cavalleria Rusticana to a crowded house 26. Alexander Salvini 1.—ITEMS: J. D. Prince, agent of the Emma Juch Opera co., and A. W. Cooley, agent of Salvini, attended a performance of Faust by Reeves' Opera co.—Mrs. Cooley, after visiting friends and relatives in Nashville, Tenn., joined her husband here 26.

SHEFFIELD.—OPERA HOUSE (J. Duvega, Jr., manager): Al. G. Field's Minstrels to a large and appreciative audience Dec. 9. Vernona Jarbeau Comedy co. 7.—ITEM: J. Duvega, Jr., the manager of the Opera House, has been confined to his house for over a week with the grip, and is just now able to be out again.

TUSKALOOSA.—ACADEMY OF MUSIC: Reeves' Opera co. Dec. 26 to a fair-sized audience.—ITEM: Manager Brady has taken charge of the Opera House at Eutaw, Ala., and hereafter will do all the booking.

ARKANSAS.

PINE BLUFF.—OPERA HOUSE (Cook and Bernaith, managers): Duncan Clark's Female Minstrels Dec. 28 to a poor house. Only a Farmer's Daughter to a fair-sized but very much disappointed audience 26.—MERCH. INSTITUTE (W. W. Loore, secretary): Prof. T. H. Dinsmore lectured to a small audience 23.

LITTLE ROCK.—CAPITAL THEATRE: Only a Farmer's Daughter to a fair house Dec. 28.

COLORADO.

LEADVILLE.—TABOR OPERA HOUSE (J. H. Cragg, manager): Fowler and Warmington's co. presented Skipped by the Light of the Moon to a crowded house Dec. 25.

PUEBLO.—GRAND OPERA HOUSE (S. N. Nye, manager): Dr. Bill to a large and highly appreciative audience Dec. 21; Herrmann 28; advance sale very large.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Dr. Bill Dec. 29; business only fair.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE: Alabama drew very large houses Dec. 24-26. The Still Alarm to a top-heavy house 28. Ship Ahoy 29, 30. The Grab Bag 31-1.—FOOT GUARD HALL: Many unsuccessful attempts have been made to draw at this house, but all to no avail. The latest to attempt this feat was the Milton Aborn co. which played to wretchedly poor business 29-31.—ITEMS: Frank Blair, of the Ship Ahoy co., is laid up at the City Hotel with a sprained ankle.—As I predicted last week, only a small party took advantage of the special train to New Haven to witness the Bernhardt performance Christmas Eve. The audience was small and the waits tedious, added to this, they were subjected to the discomfort of waiting in the New Haven depot six hours for their train, which was delayed by an accident, and the Hartford contingent arrived home barely ahead of Santa Claus, a disgusted, tired lot, willing in future to await Bernhardt's appearance here.

WATERBURY.—JACQUES' OPERA HOUSE: The Midnight Alarm Dec. 25; two performances. At the evening performance, the house was packed to the dome. Mora 28-2 in repertoire to big business.

WILLIMANTIC.—LOOMER OPERA HOUSE: Ship Ahoy Dec. 26; The Gossoon 28; A Bunch of Keys 2.

BRIDGEPORT.—BUNNELL'S THEATRE: Hallen and Hart in Later On Dec. 25 turned people away. The Midnight Alarm 26, benefit Firemen's Benevolent Association; large house; excellent performance. Tuxedo returned 28, and was greeted by a large audience. Muggs' Landing 30; fair business.—GRAND OPERA HOUSE: The Pearl of Pekin 25. Hanlon's Fantasma 30, 31; large business.

NEW HAVEN.—PROCTOR'S OPERA HOUSE: Mestayer and Vaughn in Grab Bag Dec. 25, 26, did fairly well. Hanlon's Fantasma 28, 29 to large and delighted audiences. Police Patrol 31-1; Ship Ahoy 2.—HYPERION THEATRE (George B. Bunnell, manager): Sarah Bernhardt in an elaborate production of Cleopatra to a big house from a monetary point of view 24. Tuxedo, which has been seen here before this season, drew good houses 25, 26. The Pearl of Pekin 29 had to contend against one of the worst storms of the season, but did fairly well. Lost Paradise 1, 2.—GRAND OPERA HOUSE: Ole Olson drew packed houses 24-26. The co. is good in every way. Bothner's Bunch of Keys, with Ida Bothner as Teddy, drew good houses 28-30. Muggs' Landing 31-2.—ITEM: Cud Given was in town 28 in the interests of The Police Patrol.

MIDDLETOWN.—MCDONOUGH OPERA HOUSE: Pearl of Pekin co. Dec. 31, under the auspices of Custer Post, S. of V., to a large audience.—ITEM: Cos. coming here under the auspices of the above Post are sure of good receipts.

BRISTOL.—OPERA HOUSE (W. H. Judd, manager): E. D. Henry's People's Theatre co. Dec. 26 to very small business.—ITEM: F. S. Crouch, now in advance of Henry's co., will go in advance with Barnum and Bailey next season. Walter Neal, from this town, will go in the same capacity.

FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): James O'Neill, with a good support, played to crowded houses Dec. 25, 26. The Two Johns Comedy co. 28 gave a good performance to an S. R. O. house. All the Comforts of Home co. (J. C. Lewis in Si Plunkard 1.

GEORGIA.

COLUMBUS.—SPRINGER OPERA HOUSE (C. P. Springer, manager): The Emma Juch Opera co. Dec. 23 to a fair-sized audience. They deserved a packed house, notwithstanding advanced prices. Reeves' English Opera Bouffe co. 26 to light business. All the Comforts of Home (Frohman's) 28 to fair business. James O'Neill 31.

ATLANTA.—DE GIVE'S OPERA HOUSE: Rose Coghlan in Lady Barter, Nance Oldfield, and Dorothy's Dilemma Dec. 21, 22 to good houses. Milton and Dolbe Nobles 23, 24 in Son of Thespis and Love and Law to good attendance. A Social Session 25, 26, pleased good houses.—EDGEWOOD AVENUE: Dark.

SAVANNAH.—THEATRE: James O'Neill in Monte Cristo to fair business Dec. 23, 24. The Two Johns 25, 26; Boston Symphony Orchestral Club 28.

BAINBRIDGE.—HAGRELL'S OPERA HOUSE: Clandell, Clarke and Hake's Minstrels to a large and appreciative audience Dec. 24. Co. staved over 25, and played to a very small house.

IDAHO.

BOISE CITY.—SONNA'S OPERA HOUSE (J. A. Pinney, manager): Skipped by the Light of the Moon Dec. 23 was well received by a crowded house. Chicago Comedy co. played a week 21-26 in Lynwood, Davy Crockett, Widow Bedott, My Partner, and Fate or Divorce.

ILLINOIS.

LEWISTOWN.—BEAGLE'S OPERA HOUSE: Clint 6s, Ford to fair houses Dec. 26-29.

PEORIA.—THE GRAND: Midnight Alarm to packed houses Dec. 25. McCarthy's Mishaps 30; fair audience.

CHAMPAIGN.—WALKER'S OPERA HOUSE (S. L. Nelson, manager): Alba Heywood co. Dec. 29 to a full house and a very appreciative audience.

STREATOR.—PLUMB OPERA HOUSE: The Oberlin College Glee Club gave a splendid entertainment Dec. 23; large audience.

DECATUR.—GRAND OPERA HOUSE: Mrs. Longshore Potts lectured Dec. 23. Elsie Leslie in The Prince and Pauper 24 to a fair house. Hines and Remington in The Hearts of New York 25, and Christmas matinee, to large houses.

ELGIN.—OPERA HOUSE: Byers Sisters in Darkey's Dream two performances Dec. 25 to fair business. Paul Kanvar to a good house 26.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodkinson, manager): The Midnight Alarm Dec. 24 to medium business. Coates and Stanley's Black Crook 26 to a large house. Co. gave such an unsatisfactory performance that they were hooted and hissed off the stage. A crowded house saw McCarthy's Mishaps 28. Audience highly pleased. Mattie Vickers 31; Fairies' Well 4.

AURORA.—EVANS' GRAND OPERA HOUSE (Northam and Kendall, managers): Mr. Barnes of New York Dec. 28, matinee, small house; evening S. R. O. Very strong co.—ITEM: The Christmas MIRROR had a large sale in this city. A person cannot say too much in its praise, as it is the finest Christmas publication that I have had the pleasure of examining.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): The Prince and Pauper, afternoon and evening, Dec. 25; fair-sized audience. The City Club 26 drew a top-heavy house.

JOLIET.—THEATRE (R. L. Allen, manager): Gray and Stephens in Vesper Bells were the attraction at the Joliet Theatre Dec. 24, and played to fair business. The play is fairly good and was presented in very good style. Mr. Barnes of New York 26 to one of the largest houses that has been seen in this city. The play is excellent, and was presented by one of the best cos. on the road. The scenic effects were very realistic and startling. Mattie Vickers in Edelweiss 28 to rather a slim house considering the excellent performance. McCarthy's Mishaps 31; Spider and Fly 1.

ROCKFORD.—OPERA HOUSE: A fair house enjoyed the novel and in every way excellent concert of the Juvenile Austrian Band Dec. 26. Paul Kanvar was presented by a worthy co. to a well-pleased house 29. Bostonians 1; Dr. Bill 11.

DANVILLE.—ARMORY OPERA HOUSE (Bedwith and Davis, managers): Hanlon's Comedy co. Dec. 28, 29 to good business.—GRAND OPERA HOUSE (A. N. Heinly, manager): Wills' Two Old Cronies co. packed the house 29.

INDIANA.

FRANKFORT.—COULTER'S OPERA HOUSE: John Dillon gave a fair performance to a small house Dec. 22. Aiden Benedict 24. Ezra Kendall in A Pair of Kids 1; Irene Kents.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Charles Gardner as Captain Karl Dec. 23; large and highly-pleased audience. Kingkerr comb. played Christmas matinee and evening to good business. Walker Whitesides 1, 2; Anderson's Two Old Cronies 3; Held by the Enemy 4-6.

FORT WAYNE.—MASONIC TEMPLE: Prince and Pauper Dec. 24 had a small house. Katie Emmett in Waifs of New York had two big houses 25. The house was sold out early in the evening, and hundreds were unable to gain admission.

MADISON.—GRAND OPERA HOUSE: Abbott and Craven, managers): Walker Whitesides in Hamlet, Richelieu, and Merchant of Venice Dec. 24-26 to fair-sized audiences. Desstriet Skule 27 to a large audience, by local talent. Lydia Thompson 28, Kate Claxton 2.

WABASH.—HARTER'S OPERA HOUSE: Eunice Goodrich co. three nights and matinee to packed houses Dec. 21, 22. John Dillon to good business 24.

MARION.—SWEETSER OPERA HOUSE: Walter Lawrence made a favorable impression with his presentation of Fabio Romani Dec. 29, to a fair house. Owing to the disbanding of the Marcellus Opera co., we were without an attraction Christmas Day. The co. was booked for 25, 26.

INDIANAPOLIS.—GRAND OPERA HOUSE: Julia Marlowe in repertoire Dec. 28-30 to large business. Bell's 31-1; Jefferson co. 2; Men and Women 4-6.—ENGLISH'S OPERA HOUSE: Charles A. Gardner in Captain Karl 28-30 to good business. Agnes Huntington 31-2; May Russell 3-5; Lizzie Evans 7-9; Katie Emmett 10-12.—PARK THEATRE: Oliver Byron presented The Plunger to S. R. O. 28-2. Dowling and Hasson 4-9; Held by the Enemy 11-16.—ITEMS: The Christmas MIRROR sold like hot cakes. The supply fell short of the demand.—The Elks are working hard for their annual benefit at English's 4. Mr. Pink Hall and Colonel Bob Downey will manipulate the tambo and bones, while Mr. W. English will preside as interlocutor. The Christmas business at all theatres here was very large.

IOWA.

OSKALOOSA.—MASONIC OPERA HOUSE: The Pulse of New York Dec. 24; fair business. Mabel Snow Burlesque co. 2; good house.

BOONE.—PHIPPS' OPERA HOUSE: Morley's Wonders to small business Dec. 24, 25.

DUBUQUE.—THE GRAND (William Roehl, manager): The Train Wreckers Dec. 21, 22 to fair business. Lillian Lewis 24 in Credit Lorraine gave one of the best performances of the season to a medium-sized house. The Austrian Juvenile Band 2 to a small but enthusiastic audience. Roland Reed 28; The Private Secretary 29. Paul Kanvar 30.—DUBUQUE OPERA HOUSE: The Spooner Dramatic co. 24-27 to fair business.—ITEM: Christmas Day, Manager William T. Roehl, of the Grand, extended invitations to the children of the Home for the Friendless and the German Orphan Asylum to hear the Austrian Juvenile Band.

ATLANTIC.—ATLANTIC OPERA HOUSE (L. L. Tilden, manager): Hart's Impulse co. is billed for Dec. 30. The Nashville Students 5; Starr's Barrel

of Money 31. H. O. Singer, in advance of Impulse, was in town 28; also Joe Becker in advance of Nashville Students.

OTTUMWA.—GRAND OPERA HOUSE: The Pulse of New York Dec. 23; fair business. Adam and Eve (Khern and Coles) to poor business 25. Lillian Lewis 26; large advance sale.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE: Train Wreckers Dec. 25-26 to fair business. The co. went to Chicago from here to reorganize. Pulse of New York 29; top-heavy house. Performance satisfactory. New Private Secretary 28; large house. Boston Howard Athenæum co. 29 to a large and enthusiastic audience. New York Day by Day 1, 2; Roland Reed 3.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE: The Spooner Comedy co. opened Dec. 23 for a two week's stand in a round of popular plays, of which they have a repertoire of some forty-seven. They opened to S. R. O. in Mountain Pink, followed by Pearl of Savoy, Reddy's Luck, Little Lord Fauntleroy, Esther's Guardian, Joshua Whitcomb, Hazel Kirke, and Inez, a Romance of Old Mexico, under Maximilian.—CRAWFORD'S OPERA HOUSE: A. H. Woodhull in Uncle Hiram 25, 26.—ITEM: The Uncle Hiram co. had a Christmas tree at their hotel here with some 100 presents on it, many of them being costly ones. Mr. Woodhull has a strong stage resemblance to Ezra Kendall.

WICHITA.—CRAWFORD OPERA HOUSE (F. F. Ogston, manager): Maude Granger Dec. 25, two performances, to S. R. O. Souvenir programmes were given out at each performance. Payton Comedy co. 25-2.

ATCHISON.—PRICE'S OPERA HOUSE: W. S. Cleveland's Minstrels played to a large house Dec. 29.—ITEM: The Christmas MIRROR came to hand in due time, and pleased its large number of Atchison subscribers.

FORT SCOTT.—OPERA HOUSE: On Christmas night, Sutton's U. T. C. drew a crowd. Barlow Brothers' Minstrels had a good house 26. Performance only fair. Skipped by the Light of the Moon 4. Paul Kauvar 12; Midnight Alarm 16.

LOUISIANA.

SHREVEPORT.—OPERA HOUSE: Patti Rosa in Dolly Varden delighted a large audience Dec. 14. Rhea presented her new play La Carina to a fashionable audience 17. The star and play were favorably received. Vernona Jarbeau in Starlight was greeted by a well filled house 21. Little Tycoon 4-5.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC: Charles T. Ellis in Casper Dec. 26 to the largest house of the season.

MAINE.

PORTLAND.—LOTHROP'S THEATRE: Katherine Rober and Max Freeman, supported by Lothrop's stock co., to fine business Dec. 25-2.—ITEMS: Hi Henry's Minstrels are doing a fine business in Maine, and are booked 4.—Charles L. Harris had a narrow escape from death 26, owing to an overdose of antipyrene. Manager Lothrop made his first visit here in four months 24, 25. Katherine Rober was the recipient of numerous floral tributes during her stay here.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE: Hyde's Specialty co. Dec. 24 to a fair house. Helena Mora and James F. Hoey received an ovation. Zig Zag 25, 26; large audience. J. L. Stoddard's second lecture on "Mexico" 28 brought out the S. R. O. sign. O'Dowd's Neighbors 27; Lewis Morrison 1, 2.—MUSIC HALL: Michael Strogoff proved a satisfactory Christmas bill, as the box office receipts were the largest of the season.—HUNTINGTON HALL: Thomas and Watson and Alice Keane, who are old favorites, gave three changes of bill Christmas week to overflowing houses.

FITCHBURG.—WHITNEY'S OPERA HOUSE: A co. of six people, headed by Harry La Mar, presented a piece called A New England Home Dec. 25 to good business. Performance unsatisfactory. Niobe 1.

CLINTON.—GIBSON'S OPERA HOUSE (G. S. Gibson, manager): Comical Brown's New Show Dec. 25 to good business. Co. poor. Frost and Fanshawe co. 4-9.

WESTFIELD.—OPERA HOUSE (P. W. Howe, manager): Agnes Herndon Dec. 28 presented La Belle Marie to a fair-sized and exceedingly well-pleased audience.

SALEM.—MECHANICS' HALL: Gorman's Minstrels Dec. 14; large business. Hyde's Specialty co. 25, matinee and evening, to S. R. O.—ITEM: Annie Fording and Irene Murphy joined the G. A. Baker Opera co. at Lynn Dec. 27.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): William Barry Dec. 25, 26 in McKenna's Flirtation to large houses. Mr. Barry was ably supported by a competent co.—ITEM: Henry Tryon is painting new scenery for the house, and is making quite a change in the old scenery.

BROCKTON.—CITY THEATRE: The Fire Patrol played to a very large and enthusiastic audience Dec. 25. Hyde's Specialty co. had a fair house and gave a good performance 26. The Limited Mail had a good sized and well-pleased audience 28. The Stock Broker failed to put in an appearance 29.—BIJOU THEATRE: A variety co. performed at this house to poor business Christmas week.—ITEMS: Gertrude Berkeley, of The Fire Patrol co., was taken ill with the grip, in this city, and unable to appear. The Christmas MIRROR has had an unusually large sale in this vicinity, and it well deserves the compliments bestowed upon it.

WORCESTER.—THEATRE: The Drummer Boy to good houses Dec. 25-2.—FRONT STREET OPERA HOUSE: Rose Hill Folly co. drew well 25-2. The Club co. 4.—LOTHROP'S OPERA HOUSE: Friscan Minstrels was well attended 25-2. Under the Gaslight 4-9.

NEW BEDFORD.—OPERA HOUSE: Black Flag Dec. 25, and The Limited Mail 26 to large houses.—LIBERTY THEATRE: Specialty.—ITEMS: The Christmas Number copies were all sold six hours after arriving here. Mr. Lewis thinks it the handsomest Christmas Number that comes to his counters.

PITTSFIELD.—ACADEMY OF MUSIC: Agnes Herndon in La Belle Marie Dec. 27, and matinee 28 to first class business and well pleased audiences. People turned away night of 28. Primrose and West's Minstrels to S. R. O. 29.

CHELSEA.—ACADEMY OF MUSIC: A co., headed by Paul Cazenove, appeared Christmas night in The Long Strike to a good house, but not a very well pleased audience. The only people worthy of mention were Mr. Cazenove and E. T. McNamara, who played their parts very acceptably. Muggs' Landing pleased a fair house 29.

MILFORD.—MUSIC HALL: Christine Seitz and a "snap" co. tortured a small audience Christmas night in their attempt to play The Octoroon. Ollie Axerstrom opened a three nights' engagement 28, playing to S. R. O. each night, and many were turned away.—ITEMS: Christine Seitz's advance sheet had a favorable clipping from nearly all of the New York dramatic papers except THE MIRROR, which deterred our theatregoers from attending.

HOLYOKE.—OPERA HOUSE: Milton Aborn Opera co. Dec. 24-26; crowded house first night, but light business during the rest of the engagement. Mr. Aborn was presented with a handsome tiger-eye gold handled umbrella and a silver soap dish from his co., also several other silver presents. The Midnight Alarm was presented to a very fair house.

AMESBURY.—OPERA HOUSE: Charles Leonard Fletcher presented his version of Dr. Jekyll and Mr. Hyde Dec. 26 to a fair house.—ITEMS: Manager Currier and family ate Christmas dinner with Judge Eastman and family at Exeter, N. H. Charles Leonard Fletcher will tour New England and the provinces with Dr. Jekyll and Mr. Hyde.

FALL RIVER.—ACADEMY OF MUSIC: The Fire Patrol closed a two nights' engagement Dec. 27 to light business. The Paymaster 25, 26 to the capacity of the house Christmas, and drew fairly the second night. Carroll Johnson 28 in The Gossoon to small business.—ITEMS: Manager Hume was presented with a gold-headed cane by The Fire Patrol co. Christmas Eve. The co. got up a row to get him on the stage during the performance, but he didn't "bite" worth a cent. The Paymaster co. tried a new ank Christmas, and when it was filled with water it collapsed, doing but little damage, however. Manager Meyer's anxiety over it brought on nervous prostration, and he was confined to his bed during the engagement here.—Horace Sadler, the hardest working advance agent that comes here, is back in his old place with the Bennett and Moulton Opera co. The co. have the week of 4 here with the exception of the opening night, which is held by Gormans Minstrels. They will play that night in Newport, R. I., a place where they have never appeared. Next season Manager Baker will send out another co. to play the Mascotte, Crimes of Normandy and other operas at 10-25-50. It will be a big success, and the co. made their reputation in these operas and prices. Irene Murphy is once more with the co., having joined at Lynn, Mass.

MICHIGAN.

JACKSON.—HIBBARD OPERA HOUSE: Dockstader's Minstrels Dec. 28 to one of the largest houses of the season. Excellent co.

MANISTEE.—OPERA HOUSE (H. Petersen, manager): Ole Olson pleased a full house Dec. 23. Receipts $400.

KALAMAZOO.—ACADEMY OF MUSIC: The Ole Olson co. with R. L. Scott as Ole pleased a full house Christmas night. The Deshon Opera co. for New Year's week, opened 28 to excellent business.

GRAND RAPIDS.—REDMOND'S: Dowling and Hasson had a good week. The co. pleased the patrons of this popular theatre. The Vendetta 4-9.—ITEMS: The Spider and Fly are at Powers' 4, followed by Julia Marlowe 5, 6.—Gray's Museum is drawing crowds with Che-mah as the principal attraction. The Howard co. are at Smith's next week.

MINNESOTA.

DULUTH.—THE LYCEUM: Fanny Rice in A Jolly Surprise Dec. 28 and 29 to full houses. The specialty performances, including songs and dances, were of a higher class than are usually found in plays of this nature and were decidedly entertaining. The co. is a strong one, and take it altogether A Jolly Surprise is one of the best musical comedies that has been seen in Duluth for some time. Miss Rice seemed to be at her best while the characterization of David Bradbury by Charles H. Bradshaw was breezy and to the point. The role of A. J. Hustler as sustained by Andrew Mack was a very clever performance, and the rest of the co. were in line.—TEMPLE OPERA: The Andrews Opera co. has just closed a very successful run of ten weeks in Minneapolis. It is needless to say that the lovers of this cosy place of amusement will turn out in full force to greet the efforts of the management.

MISSOURI.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): A Hole in the Ground Dec. 25, 26, giving four performances. Good co. Cleveland's Minstrels 28.

CARTHAGE.—GRAND OPERA HOUSE: The Scott recitals, Dec. 22, for the benefit of Y. M. C. A., to large business.—ELLISON'S OPERA HOUSE: Daniel Boone week of 28.

CAPE GIRARDEAU.—OPERA HOUSE: The Sanford Girls' Quartette gave a pleasing entertainment Dec. 26.

MACON.—ACADEMY OF MUSIC: The Paragon Theatre co. opened a week's engagement to a crowded house at 10-25-50 week of Dec. 27. Uncle Hiram 3.

CLINTON.—CITY OPERA HOUSE (Dr. S. T. Neill, manager): Barlow Brothers' Minstrels canceled Dec. 24 owing to conflicting dates. Dan McGinty's Troubles co. 3-5; Sherman's Lyceum Uncle Tom's Cabin co. 7.

MISSISSIPPI.

GREENVILLE.—OPERA HOUSE: The Fat Men's Club Dec. 15 to poor business. Mr. Barnes of New York 14 to a good house.

NATCHEZ.—OPERA HOUSE: Rhea Dec. 15 to a good house, notwithstanding the price of admission was $1.25. Anderson's Two Old Cronies 25 to S. R. O.

MONTANA.

BUTTE CITY.—MAGUIRE'S OPERA HOUSE: Katie Putnam played to enormous business Christmas week and two matinees. Kate Claxton was booked here week of 25, but is reported as having abandoned her date and gone back to New York. Katie Putnam returns here 4, 5, followed by McKee Rankin the rest of the week.

NEBRASKA.

YORK.—NOYE'S OPERA HOUSE (I. H. Cowell, manager): Alvin Joslin Dec. 26 to a small audience.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (George P. Demerritt, manager): Gorman's Minstrels drew a large audience Dec. 22. Muggs' Landing amused a fair-sized audience 27.

NASHUA.—THEATRE: George A. Baker's Comic Opera co. to good business Dec. 25, 26. Lewis Morrison in Faust 31.

EXETER.—OPERA HOUSE: Edgar Selden in Will o' the Wisp, booked here for 2, failed to materialize, and Manager Wingate had no notice of the same. Hi Henry's Minstrels 6; Skinner comb. 7-9.—ITEMS: Many of the cheap cos. which have been touring Maine the past Fall have collapsed, much to the satisfaction of Eastern managers, who now look for a good business the rest of the season.

NEW JERSEY.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): The New York Symphony Orchestra, Walter Damrosch, conductor, delighted a very small audience Dec. 24. Mme. Marie Ritter Goetze, mezzo contralto, sang two selections charmingly. Shenandoah to a fair house 27.

PATERSON.—JACOBS' OPERA HOUSE (A. W. Fremont in 777 Dec. 28-30 to fair business. McKenna's Flirtation to S. R. O. 1. James B. Mackie in Grimes' Cellar Door 4-6.—PEOPLE'S THEATRE: Annie Mitchell in repertoire 25-2 to fair business. Waite Comedy co. 11. I understand this co. are playing Milton Nobles' Phœnix under the title of After Three Years. They have some peculiarly titled plays in their repertoire.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): George Wilson's Minstrels was the Christmas attraction. They gave two performances to over $2,000. The Duff Opera co. in The Queen's Mate drew a very large audience 27. The opera was beautifully rendered by this strong co. The Sondan to good business 28, 29.

NEW YORK.

BINGHAMTON.—OPERA HOUSE (J. P. E. Clark manager): Bunch of Keys Dec. 25 to a crowded house. Oliver Byron in The Plunger 26 to good business. Forgiven 28 to a fair house. Night and Morning 29 to a small but well-pleased audience. Little Nugget 1; Evangeline 2; Grau Opera co. 4.

LYONS.—MEMORIAL HALL (F. Chamberlin, manager): C. J. Stevenson's Repertoire co. Dec. 21-26 to good business.—ITEMS: Mr. Stevenson and his co. made many friends during their stay here. W. E. Whitman and O. F. Stout joined the co. here, the former to do heavies and the latter as pianist.

CANANDAIGUA.—GRAND OPERA HOUSE (McKechnie and Mather, managers): Little Nugget drew a large house Dec. 21. Several of the co. were suffering from severe colds, but nevertheless the performance was thoroughly enjoyable. The Fast Mail 2, to good business. Avenged 4; Pete Petersen 5; Rose Coghlan 10; Edwin Arden 21.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (Harry Kennell's Vaudevilles Dec. 25 to a packed house; hundreds turned away. Blue Jeans 27 to a large and well pleased audience. Laura Burt, Harriet Ford, Lawrence Hanley and George Barr received a curtain call after Act Three. Scenery fine. Ole Olson 28, delighted the audience which greeted him. The singing by the Swedish Lady Quartette was a notable feature.—ITEMS: I received a visit from Mr. Mills E. Norton, THE MIRROR correspondent at Winsted, Conn. He is a very pleasant gentleman, and is an able representative of the best dramatic journal. Miss Conway, of New York, visited the Ole Olson co. at New Haven on Christmas.—Irene Murphy has joined the Bennett-Moulton Opera co.

UTICA.—OPERA HOUSE (George H. Curtiss, manager): Ole Olson to good business Dec. 26.—ITEMS: Manager Salter, of the Ole Olson co., spoke very highly of our Opera House, its manager, stage manager, and all the attaches. On Dec. 27 Manager Ball, of the Grand, was the recipient, at the hands of stage manager Brown, of a handsome gold-headed umbrella, suitably inscribed.

SALAMANCA.—GIBSON OPERA HOUSE: Fast Mail pleased a large audience Dec. 22.

CANASTOTA.—BRUCE OPERA HOUSE: Avenged to a fair house Dec. 30.

PENN YAN.—SHEPPARD OPERA HOUSE: The Fast Mail Dec. 28; good performance to good business. Baldwin-Melville co. 4-9.

OLEAN.—OPERA HOUSE: Professor Bristol's Equescurriculum Dec. 25, 26 to fair sized audiences. Frederic Bryton in Forgiven 31 was greeted by a fair house.

PORT JERVIS.—LEA'S OPERA HOUSE: The Coleman-Morton comb. in The Hermit Dec. 29 to a good house.—THEATRE NORMANDIE: Randall's Comedians opened 28 in repertoire to good business.—ITEMS: The scenery and costumes belonging to the Fair Rebel co. were burned 27 at Greycourt on the Erie. This co. was *en route* to Elmira, where they were to appear the following night. A special train from Chicago, *en route* to New York, containing the Country Circus, stopped here for dinner 28.

CORNING.—OPERA HOUSE: Edwin Arden in Night and Morning Dec. 28 to good business. Columbia Glee, Banjo, and Mandolin Club gave an interesting entertainment 29 to a large and fashionable audience. Helen Barry in A Night's Frolic was greeted by a large house. Little Nugget 1; County Fair 4; Dark Secret 22.

SARATOGA.—PUTNAM MUSIC HALL: Avenged, with Orson Clifford leading, to only a fair house Dec. 24. Neil Burgess' County Fair drew a very large and fashionable audience 29. J. K. Emmet in Fritz in Ireland 30 to good business.—PERSONAL: George H. Rexford and Vernon Ramsdill, members of the J. K. Emmet co., were former prominent members of the Z. B. Tilbury co.

OGDENSBURG.—OPERA HOUSE (George L. Ryon, manager): The Grau Opera co. in Said Pasha to a large audience Dec. 27.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): The County Fair to one of the largest audiences of the season Dec. 27. Everybody highly pleased.—ITEMS: C. H. Benedict, formerly manager of the Potter Opera House, passed Christmas in the city. Many Amsterdamians witnessed the performance of Sarah Bernhardt in Albany 26.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): The Fast Mail to S. R. O. Christmas night. Wilkinson's Widows 28 to a good house, and everybody pleased. Evangeline 29, large house and fine performance. Hilda Thomas as Gabriel was charming. Pearl Melville, supported by the Baldwin Comedy co., 30-2 in repertoire at popular prices. Mattie Vickers, Orson Clifford in Avenged, Agnes Wallace-Villa in The World Against Her.

NORTH CAROLINA.

CHARLOTTE.—GRAY'S OPERA HOUSE: One of the largest houses of the season greeted Madame Janauschek and her co. in The Harvest Moon Dec. 31. Theatre parties from the surrounding towns attended.

OHIO.

HAMILTON.—OPERA HALL: Vendetta, matinee and evening, Dec. 25 to crowded houses. Lillian Lewis 27; Old Homestead 28.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): The employes of the house gave a grand ball benefit Christmas eve, which was largely attended.

POMEROY.—OPERA HOUSE: Three Comedy co. closed a week's business Dec. 26. She Couldn't Marry Three 11.

WARREN.—OPERA HOUSE: Rice's Evangeline Dec. 27; good house.

PORTSMOUTH.—GRAND OPERA HOUSE: Howard Wall Comedy co. closed Dec. 30 to a week of good business.—The Drummer Boy of Shiloh 26, 27, given by Vesta Camp Sons of Veterans, under the management of Fred B. Weigle. Fifty people took part. Mr. Weigle as Uncle Jo was excellent, and the entertainment was pleasing generally.

MANSFIELD.—MEMORIAL OPERA HOUSE (H. B. Boyle, manager): Minna Gale, supported by Creston Clarke and a strong co., in As You Like It Dec. 27 had an audience of 1,200 people. Miss Gale is a charming actress, and the play was greatly enjoyed by the small audience.

ZANESVILLE.—SCHULTZ OPERA HOUSE: A Royal Pass Dec. 25, matinee and evening, to crowded houses at both performances. The audiences seemed well pleased.—ITEMS: Harry Doe, Parker, manager of A Royal Pass, says the photograph, as reproduced in the Christmas MIRROR, is far superior to the one produced in the *Dramatic News*.—Rankin Duval, of Miss Gale's co., has signed a three years' contract with Dr. Daly to play juvenile parts.

FINDLAY.—TURNER OPERA HOUSE: The City Club Dec. 22; packed house. Little Lord Fauntleroy 23; select and well pleased audience. W. H. Carner in Josiah Simpkins 26 to S. R. O. Co. did not deserve it. Keep it Dark 27 to a good house. Good advance sale for Kidd Fiddle and Rice Kirke 29, and Dockstader's Minstrels 30.—OPERA HOUSE: An Irishman's Luck 25, Pete Petersen 26. Co. nearly all ill with the grip. Imre Comedy co. in Led Astray opened 28 to a good house.

MIDDLETOWN.—SORG'S OPERA HOUSE: Conrie's Comic Opera co. in Poor Jonathan Dec. 28 to light business.—ITEMS: It being Christmas Eve the members of the co. celebrated the occasion by presenting each other with Christmas presents between the acts.—Clara Curran, of the Evangeline co., is at her home here ill with the grip.

IRONTON.—MASONIC OPERA HOUSE: The "Punch" Robertson Dramatic co. filled a week's engagement Dec. 21-26. Considering the ability of the co. and counter attractions of the week, business was very good. The World 27, Prof. John Reynolds 28-2, She Couldn't Marry Three 14.

URBRICHSVILLE.—OPERA HOUSE: Ezra Kendall in A Pair of Kids to a large and well-pleased audience Dec. 26. Co. stronger than last year.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE: Dark Christmas week on account of the Uncle Crowel co. cancelling date.—ITEM: Manager Hood was elected 25, and Stage Manager William Brindle was presented with a fine gold pen by the attaches of the house. Manager Hood entertained with a substantial supper for the "boys," including your correspondent.

SANDUSKY.—BIEMILLER'S OPERA HOUSE: Keep it Dark to S. R. O. Dec. 22, and the performance pleased everybody. A Pair of Jacks 26 to a fair-sized and well-pleased audience. Ida Van Cortland opened a week's engagement 28 to a well-filled house at popular prices. Fast Mail 4. A Fair Rebel, booked for 5, canceled.

CANTON.—GRAND OPERA HOUSE (E. C. Dunter, manager): A Pair of Jacks Dec. 25 packed house. Wilbur Opera co. 25-2 to full houses.

UPPER SANDUSKY.—OPERA HOUSE (Lime and Gordon, managers): Pete Petersen Dec. 24 to poor business. Guy Brothers' Minstrels 5.

TOLEDO.—WHEELER OPERA HOUSE: Dockstader's Minstrels Dec. 27 gave one of the best minstrel performances we have had this season. Stuart Robson in The Henrietta to S. R. O.—PEOPLE'S: Katie Emmett in The Waifs of New York had a good week 18-2. A Pair of Jacks 4-9.

PIQUA.—CONOVER'S OPERA HOUSE (W. C. Dorsey, manager): Lester and Williams' co. presented Me and Jack Dec. 26 to a large house. At the close of the performance Frank McHugh met William Burns, of this city, in a four round glove contest, Lydia Thompson 1 in a triple bill to fair business.

URBANA.—MARKET SQUARE THEATRE: The Hilda Vernon Repertoire co. opened Dec. 25 in Queen's Evidence to a slim house, and business continues poor. Arlington's Minstrels, booked for 26, canceled without any notice.

TIFFIN.—NOBLE'S OPERA HOUSE (E. B. Hubbard, manager): Keep it Dark to a fair house Dec. 26.—ITEM: Lizzie Jerome, of the co., was taken seriously ill during the day, and on her way to the Opera House in the evening fainted and was unable to assume her role, which was taken by one of the co.

COLUMBUS.—METROPOLITAN OPERA HOUSE: The Old, Old Story did a good business Dec. 24-26. Stuart Robson in The Henrietta to the capacity of the house 28. Minna Gale in Romeo and Juliet, As You Like It, and Lady of Lyons 1, 2.—GRAND OPERA HOUSE: Richard Golden in Old Jed Prouty delighted the patrons of this house week ending 26. Business good. Natural Gas is on this week and big houses are the result. Robert Downing opens a week's engagement 2.—PARK THEATRE: Daniel Kelly in Shadow Detective and After Seven Years had crowded houses 25-26. Daniel Boone is the current attraction, and is playing to big houses. Chanfrau and the Leroy Brothers divide the week of 1.—ITEMS: Gifts were presented to all children in attendance at the Christmas matinees at the Grand and Park. The inmates of the Children's Home attended the Old Jed Prouty matinee Wednesday, guests of Mr. Golden and the Miller Brothers.—H. Wallace Block, the basso of the Natural Gas co., is a Columbus boy. His numerous friends here are proud of him.

LANCASTER.—CHESTNUT STREET THEATRE: Lizzie Evans in Miss Prue to poor business Dec. 26.—ITEMS: Lizzie Evans opened the above place of amusement seven years ago in Fogg's Ferry. It is needless to say her old admirers were all present over her superb acting.—Edward Van Veghten's Farmer Cleve was a correct and polished delineation. Charles T. Ellis in Casper the Yodler 2.

DAYTON.—THE GRAND: Corrie's Opera co. Dec. 24 and matinee in The Gypsy Baron and Poor Jonathan to S. R. O. Miss Gale 25 in Romeo and Juliet; fair business. Julia Marlowe 27 in Much Ado About Nothing to S. R. O.—THE PARK: Daniel A. Kelly commenced a week's engagement 28, presenting The Shadow Detective and After Seven Years to the capacity of the theatre.—MEMORIAL HALL (Schaefer's House): The Rivals in Hazel Kirke 29; immense audience.—ITEMS: George C. Chenell is in the city ahead of May Russell, who appears at the Grand.—Henry J. Steele, representing Daniel Boone, and Smiley Walker, representing Men and Women, are here with printing dated 4 and 5.

PENNSYLVANIA.

JOHNSTOWN.—ADAIR OPERA HOUSE (Rentz-Santley's Burlesque co. gave a fair performance to a fair house Dec. 24. A Barrel of Money was the attraction on Christmas, matinee and evening, to very large business. Lillian Kennedy in She Couldn't Marry Three to S. R. O. 26. O'Dowd's Neighbors 28 to moderate business. Arlington's Minstrels had a fair house 29, and gave a fair performance. Old, Old Story 2. The World 3. Hand of Fate 12. Fire Patrol 16.

MAUCH CHUNK.—OPERA HOUSE (John H. Fagan, manager): Blackthorn Dec. 27 fair business. Hattie Bernard-Chase in Uncle's Darling 28 good business. Audience well pleased. George W. Larsen in Crandall's Corners, very much pleased a large audience Christmas night.

SHAMOKIN.—O. A. R. OPERA HOUSE (John F. Odell, manager): Charles A. Loder and a clever co. in Oh, What a Night Dec. 26 to a fair sized house.

MONONGAHELA CITY.—GAMBLE'S OPERA HOUSE: Lillian Kennedy in She Couldn't Marry Three Dec. 29 to S. R. O.

PITTSTON.—MUSIC HALL (W. D. Sears, manager): Joseph Murphy in Kerry Gow to a crowded house. Devil's Mine to poor business on account of rain 29. Theatre dark.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE: The Christmas attraction was Harry Lacy in Jack Royal, of the ... to the largest house of the season. A Barrel of Money ... a large house. Lillian Kennedy in She Couldn't Marry Three to a packed house 27. Mozart Symphony Club gave an excellent entertainment to a select audience. Marie Hubert Frohman in The Witch 1.—ITEM: E. W. Griswold, manager of the Eleventh Avenue Opera House, was presented Christmas with a large diamond ring by his mother.

BELLEFONTE.—GARMAN OPERA HOUSE: Marie Hubert Frohman in The Witch Dec. 29 to a packed house. Kettie Rhoades 30-2.

BEAVER FALLS.—SIXTH AVENUE THEATRE: Harry Lacy in Jack Royal of the 3d Dec. 27 to a large and highly enthusiastic audience. James Reilly 1. She Couldn't Marry Three 2.—NIXON OPERA HOUSE: Draper's U. T. C. ... formance to a very slim audience.

EASTON.—OPERA HOUSE: Dockstader's Minstrels to good business Dec. 27. Edwin Arden in Nathan Hale Morning was the Christmas attraction, drawing large audiences. Hattie Bernard-Chase in Uncle's Darling 1.

LEBANON.—FISHER'S OPERA HOUSE: ... A Night in Chinatown ... Christmas evening.—ITEMS: ... Perkins.

WILLIAMSPORT.—ACADEMY OF MUSIC: The Witch Dec. 27 to a large ... with much pleased ...

Co. good throughout. A Barrel of Money 29 to a good-sized and appreciative audience. Several recalls.

TITUSVILLE.—OPERA HOUSE: White Slave co. Dec. 21 to fair business. Pat Rooney co. in Lord Rooney 22; splendid business. Audience pleased.

TAMAQUA.—ALLEN'S OPERA HOUSE: The Dickinson College Glee and Banjo Club Dec. 30 to a small house.——ITEM: Manager Allen is having the steam heat put in the Opera House and dressing rooms, which will be a big improvement.

SHARON.—CARVER OPERA HOUSE (P. F. Davis, manager): Sam Young's Melville Sisters Dec. 21-26 to big business. Lillian Kennedy in She Couldn't Marry Three to S. R. O. 31. James Riley in The Broommaker 2.

READING.—GRAND OPERA HOUSE: Sam Devere's Specialty co. Dec. 25, 26 gave four performances to large houses.——ACADEMY OF MUSIC: Forgiven drew a good house 25. The performance was well received. Hettie Bernard-Chase in Uncle's Darling gave a good performance 26. Russell's Comedians, return date, 29 in The City Directory drew a large house.

CARBONDALE.—OPERA HOUSE: Joseph J. Sullivan in Blackthorn Dec. 23; S. R. O. Devil's Mine 30; fair-sized audience.——ACADEMY OF MUSIC: The Hermit to a light house 29.

NEW CASTLE.—OPERA HOUSE: Pat Rooney in Lord Rooney to S. R. O. Dec. 26. A Knotty Affair 28; Annnie Ward Tiffany 9; The Australian 9; The Old, Old Story 12; C. T. Ellis 18.

HONESDALE.—OPERA HOUSE: Joseph J. Sullivan in Blackthorn Dec. 26 to big business. Performance not satisfactory. Fitzgerald and Lewis Comedy co. opened 28 for three nights to fair business.

UNIONTOWN.—GRAND OPERA HOUSE (G. W. Hamersley, manager): Stetson's Uncle Tom's Cabin co. gave two performances Dec. 25 to splendid business. Gorton's Minstrels 31; weak co. to a light house.——ITEM: In consequence of the death of his father, Manager Hamersley has been called East, leaving Treasurer O. W. Field in charge.

HARRISBURG.—GRAND OPERA HOUSE: Lost in New York Dec. 18; fairly good business. Marie Hubert Frohman in The Witch 19; good business. Shenandoah 22; average good house but not up to expectations. Devil's Mine 25; two good houses, and the success of last season repeated. Past Mail 26; one of the many railroad plays, and this made a great hit, having practicable engines to haul the trains. A delighted audience, vociferous in applause, and extending a most cordial invitation to return. Robert Downing in Julius Cæsar 30 to good business. Barrel of Money 31; good house. The Christmas MIRROR was conceded by everyone to be the finest of the many fine Christmas numbers issued by THE MIRROR.

ALLENTOWN.—MUSIC HALL: Rip Van Winkle, with Robert McWade in the title role, was the Christmas attraction. Two performances were given to fair attendance. Lost in New York was acceptably presented 28, 29. First night, fair attendance, but owing to the very inclement weather, business the second night was light. The City Directory was presented 30.

MAHANOY CITY.—OPERA HOUSE: Mrs. Scott-Siddons opened her tour here Dec. 31 after an absence of seven years from the stage. As a vehicle for her *entree*, she appeared in a play of three acts, entitled Check and Mate, which she produced in New York under the title of What a Woman. The large and *elite* audience that gathered to welcome Mrs. Siddons were well pleased with her impersonation of the adventuress, but would have preferred to have seen her in a role more worthy of her artistic ability. Harry St. Maur, in the leading male part, was a trifle too pleasant, and often weakened strong parts of the play. However, he acted his part well, and deserved the applause that he received. Support good.——ITEM: Charles Rockwell, lately representing Wolves of New York, is now in advance of Mrs. Scott-Siddons.

COBEY.—OPERA HOUSE (W. J. Hines, manager): Pat Rooney Dec. 31; good business.

BETHLEHEM.—OPERA HOUSE: Hettie Bernard-Chase and a good supporting co. pleased a large audience in Uncle's Darling Dec. 29. The scenic effects are very admirable. The Latest Fad New Year's matinee and evening. The management of Hettie Bernard-Chase co. report that attraction several thousand dollars ahead thus far this season.

POTTSTOWN.—OPERA HOUSE: May Henderson in The Indian Princess Dec. 25, 26; moderate patronage. Audience well pleased. Sweeny, Alvido, Gorman and Goetz's Minstrels 30; fair business. General satisfaction.

FRANKLIN.—OPERA HOUSE: Mr. Wilkinson's Widows Dec. 29; good business.——ITEM: THE MIRROR has had a large sale, and everyone says it is superb.

GREENSBURG.—LOBISON THEATRE: Gorton's Minstrels attracted a large audience Christmas night, and gave a very satisfactory performance. The same co. gave a matinee at Irwin to light business.

WARREN.—LIBRARY THEATRE: Mr. Wilkinson's Widows Dec. 26; large and delighted audience. Pat Rooney as Lord Rooney 29; fair and well-pleased audience. Co. greatly strengthened since last season. Evangeline 30; large house. Performance good. Crazy Lot 6; Floy Crowell 21-26.

RHODE ISLAND.

NEWPORT.—NEWPORT OPERA HOUSE: Carroll Johnson received a warm welcome from a large house for his excellent work in The Gossoon Dec. 31. The Limited Mail with all its mechanical effects 2. Baker Opera co. in The Beggar Student 4, and Gormans' Minstrels 5.

SOUTH CAROLINA.

CHARLESTON.—OWEN'S ACADEMY OF MUSIC: Two Sisters to splendid business Dec. 25, 26 and two matinees. Christmas Day there was S. R. O., and it is a long time since a co. presenting but one play has done so well here. Corinne 6.——O'NEILL'S GRAND OPERA HOUSE: Boston Symphony Orchestral Club gave the finest performances of high-class orchestral music heard here this season. The programme was strictly classical in composition, and its admirable rendition was worthy of much better patronage 25, 26. Cora Tanner to fair business 28, 29. Princeton College Glee Club 2; Yale Glee Club 3; All the Comforts of Home 4, 5; Alexander Salvini 8, 9.——ITEM: Manager Charles Keogh is taking steps towards the organization of a local lodge of the Order of Elks. The Order has a number of representatives here, but strange to say, there is no regularly organized lodge in this city or State. If properly worked up, there is no doubt that the projected lodge can be made a great success.

TENNESSEE.

BRISTOL.—HARMELING OPERA HOUSE: Corinne Opera Burlesque co. Dec. 24 in Carmen Up to Date pleased a large and select audience.

GALLATIN.—TOMKINS' OPERA HOUSE: Beach and Bowers' Minstrels Dec. 21; large and appreciative audience.

MEMPHIS.—LYCEUM THEATRE: J. C. Stewart's co. in The Fat Men's Club to large and appreciative audiences Dec. 28. Effiott Paget in The Last Word 30.——GRAND OPERA HOUSE: The Charity Ball, by one of Frohman's cos., to the regular holiday business; small houses at the remaining three performances. Frederick Warde in The Lion's Mouth, Virginius, and The Mountebank to good business 28-31. The Burglar next.——ITEMS: Frederick Warde's co. are loud in their praise of a very enjoyable "Christmas tree party" given them by the women of the co. at New Orleans on Christmas night. On the tree were presents for each member in the co., and Mr. Warde was presented with a pair of very handsome gold cuplings, with "fleur de lis" settings of diamonds.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Rose Coghlan in Dorothy's Dilemma pleased a fair-sized audience Dec. 23. Corinne Opera Burlesque co. 25, 26, two matinees, to S. R. O.; large houses at evening performance. ITEMS: After the evening performance 25, Mrs. Jennie Kimball gave a banquet in honor of Corinne's eighteenth birthday, the entire co. being present. After the banquet the co. adjourned to the ballroom where the remainder of the night was spent in the fascinating dance. Corinne received many beautiful and costly presents, among them a cheque for $1,000, given by her mother, Mrs. Jennie Kimball. Mr. Staub, our popular manager, was presented with a handsome alligator traveling bag by the attaches of the theatre.

TEXAS.

SAN ANTONIO.—GRAND OPERA HOUSE: Patti Rosa in Dolly Varden and Imp Dec. 21, 22 to fine business. Joseph Haworth 25, 26, four performances of St. Marc and Ruy Blas, to crowded houses. Boston Symphony Club 29; Frederick Warde 14, 15.——ITEMS: The Christmas Number of THE MIRROR went like hot cakes. Your correspondent ordered six extra copies from a local dealer, and he sold them out, and had to order a lot more.

BELTON.—OPERA HOUSE (F. L. Benson, manager): Burton's Tom Sawyer co. Dec. 28, followed by Patti Rosa 3. As this is Miss Rosa's first appearance here for five seasons, she will be greeted with a large house.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): The Little Tycoon Opera co. to good business Dec 21. Despite the advance in prices, Patti Rosa in Dolly Varden 24 to S. R. O. delighted the audience, and is always assured a hearty welcome here. Her support was not as good as last season by any means. Sea of Ice 25 to poor business.

FORT WORTH.—GREENWALL'S OPERA HOUSE: The Little Tycoon was presented Christmas matinee and night and Saturday matinee and night to S. R. O.; in fact, the largest business of any opera co. that ever came to Fort Worth. Manager Phil Greenwall presented every lady with a handsome Christmas souvenir programme, which was a work of art. Co. first-class, and pleased everybody.——ITEM: Miss Millard, the leading lady of The Little Tycoon co., was taken ill at Dallas, and did not sing at the first two performances. Her part was acceptably taken by Miss Carpenter on ten minutes' notice.

BRYAN.—GRAND OPERA HOUSE (Jacob Schwarz, manager): Whitney-Mockridge Concert co. filled the house Dec. 21. Ray L. Royce in Tom's Vecation 30 did a fine business. The star made a hit with her innovations. Arthur Moore and Lizzie Royce deserve special mention for their clever musical act. Charles Borwiz in his song, "Hello, Central, Hello," caught the house. W. E. Burton in Tom Sawyer 25 to very good business. 30, very poor and small, six people doing the work of fifteen. Cold Day 28. Goodyear, Eitch, and Schilling's Minstrels 4.——ITEM: The Christmas MIRROR is a daisy.

DENISON.—MCDOUGALL'S OPERA HOUSE: The Little Tycoon Dec. 29, to one of the largest and best pleased audiences of the season.

LAMPASAS.—ELKS' OPERA HOUSE (Robert A. Neff, manager): The Neff Comedy comedy co. gave a poor performance of The Iron Will to a fine house.

AUSTIN.—MILLETT'S OPERA HOUSE: Patti Rosa in Dolly Varden played to a very large house Dec. 22. Joseph Haworth in St. Marc to fair business 24. Two Old Cronies 25, and Dockstader's Minstrels 26 did not appear.——ITEM: The Christmas Number was a beauty, and went like hot cakes down here.

GALVESTON.—TREMONT OPERA HOUSE: Joseph Haworth and an excellent co. presented St. Marc and Ruy Blas Dec. 22, 23 to audiences that were duly appreciative, though lacking in numbers. Fisher's Cold Day 24 added but little to its coffers. Vernona Jarbeau and her co. of fun-makers proved a fit holiday card, and did the usual good Christmas business 25, 26 in Starlight.——ITEM: Joseph Haworth was not enjoying the best of health while here. No matinee was given 23, owing to his indisposition.

BEAUMONT.—OPERA HOUSE (J. B. Goodhue, manager): Ray L. Royce in Tom's Vacation Dec. 26; good business. Fisher's Cold Day 27; poor house, on account of inclement weather. Jennie Holman 28-2.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC: Gilmore's Twelve Temptations pleased a large audience Dec. 23. London Gaiety Girls 24 to a small house. Mme. Janauschek and good support presented The Harvest Moon to a well-pleased audience 26. Frank Mayo in The Athlete 29 to a small house, on account of rain.

CHARLOTTESVILLE.—LEVY OPERA HOUSE (J. J. Letterman, manager): The Country Cousin to light business Dec. 21. Uncle Josh Spruceby drew a good house 23.

LYNCHBURG.—OPERA HOUSE (J. E. Tennyson, manager: Twelve Temptations Dec. 22; good business. Corinne in Carmen Up to Date; splendid house.——ITEM: That the Christmas number is a proof of THE MIRROR'S superiority, is the universal verdict in this city.

RICHMOND.—MOZART ACADEMY OF MUSIC (S. C. Du Bois, manager): Cora Tanner played to good business Dec. 25, 26. The Soudan next.——NEW RICHMOND THEATRE (Branch and Leath, managers): Twelve Temptations 24-26 to large and well-pleased houses. A Breezy Time drew good houses 28, 29. Kathryn Webster and E. B. Pitz deserve success, for they do excellent work. The Princeton Glee Club 30 to a large and fashionable audience. Vreeland's Minstrels next.

ROANOKE.—OPERA HOUSE: Josh Spruceby Comedy co. Dec. 26; packed house. Janauschek 28; fair house. Frank Mayo in The Athlete 30 to poor business, but good performance. Paul Blum, the genial agent of A Breezy Time, is making many friends through the South.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE: The Henry Burlesque co. Dec. 24 to good business. Lewis Morrison in Faust 28 to one of the largest houses of the season.

WASHINGTON.

SPOKANE FALLS.—AUDITORIUM: Testimonial benefit tendered to Manager Hayward by amateurs of this city, who presented David Garrick Dec. 23 before a large house.

TACOMA.—TACOMA THEATRE (S. C. Heilig, manager): McKee Rankin appeared Dec. 18, 19 in The Cynic and The Runaway Wife.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE: Lizzie Evans Dec. 25, 26. Miss Prue pleased three large audiences. Stuart Robson 28 in The Henrietta to S. R. O. A Royal Pass 29; fair business.——GRAND OPERA HOUSE: Wilbur Opera co. 26 closed a very successful week.

WISCONSIN.

SHEBOYGAN.—OPERA HOUSE: Frederick Reynolds in The Australian Dec. 26, 27, to wretched houses. Mr. Reynolds in the title role was acceptable, but his support is very poor. The Last Days of Pompeii 30. Fanny Rice is booked for 2.

BELOIT.—WILSON'S OPERA HOUSE: Dockstader's Minstrels Dec. 30, without Dockstader, to the largest house of the season. Over fifty paid to stand up in the gallery. Austrian Juvenile Band 24, matinee to a very small house. Georgia Minstrels 25 to a good house.

CANADA.

WINNIPEG.—PRINCESS OPERA HOUSE (W. H. Seach, manager): Ovide Musin Concert co. Dec. 22, 23 delighted large and fashionable audiences.

BRANTFORD.—STRATFORD OPERA HOUSE (Percival T. Greene, lessee and manager): Irish Luck Dec. 19, evening and matinee, to small houses. Remenyi 23 to a full house and very appreciative audience. A Self-Made Man opened 25 matinee to a fair house.

LONDON.—It is generally regretted that the Grand has been without attractions during the holiday week, especially on Christmas and New Year's Days. The house has been dark for ten days. The McGibney Family drew two good houses at Victoria Hall Dec. 25, 26.——ITEM: Vulgarly expressed, other dramatic journals were "not in it" with THE MIRROR Christmas number. It was the only number that met with anything like a respectable sale here, and was anxiously sought for.

VANCOUVER.—OPERA HOUSE (Evans Thomas, manager): Mendelsohm's Quintette to a small house Dec. 19. Carleton's Opera co. in The Gondoliers to good business 21.

TORONTO.—GRAND OPERA HOUSE: Agnes Huntington in Captain Therese week of Dec. 21-26. Fanny Davenport 28-2; The Power of the Press 4-9.——ACADEMY OF MUSIC: Very large houses at every performance greeted The Tar and Tartar co., under the management of Askin and Rusk, 21-26. Marion Manola made a good impression, while Digby Bell and his wife were the recipients of recalls night after night. Amy Lee in Euchred 28-30; My Colleen 31-2.——TORONTO OPERA HOUSE: Dear Irish Boy 21-26; business very satisfactory. My Jack 28-2; White Slave 4.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Sarah Bernhardt in repertoire to good business Dec. 28-2. Montreal always tenders a hearty welcome to Bernhardt, and her various impersonations of La Tosca, Pauline Blanchard, and Cleopatra were greeted by enthusiastic audiences, who demanded two and three curtain calls at the end of each act. The supporting co. were also excellent and quite worthy of the star. Fanny Davenport in Cleopatra 4-9.——QUEEN'S THEATRE (Sparrow and Jacobs, managers): The Tar and Tartar to good business 28-2. The co. is an excellent one. Digby Bell, Marion Manola, and Laura Joyce Bell were warmly welcomed on their first appearance here. The Hollins Sisters, Maud and Hilda, though only playing small parts, are great favorites in Montreal, and are remembered for their good work last Summer with the Roth Opera co.——THEATRE ROYAL (Sparrow and Jacobs, managers): Henry Burlesque co. to good business 28-2. The Dewitt Sisters deserve special mention for their violin and cornet duet. The dancing and singing are also above the average. Gus Hill's Novelty co. 4-9.——LYCEUM THEATRE (W. W. Moore, manager): Irish Luck co. to fair business 28-2.——ITEM: On Tuesday, 29, owing to the illness of Marion Manola, occasioned by a slight cold, the part of Fauna was taken by Hilda Hollins.

STILL THEY COME.

"REFLECTS CREDIT AND PROSPERITY."

Albany Argus.

To use a homely expression, Editor Fiske has done himself proud in the Christmas number of THE DRAMATIC MIRROR, an issue which reflects credit and prosperity from every page. THE MIRROR is an illustration of the clear and bright in dramatic journalism, and is fully entitled to all of the prosperity it evidently enjoys. From beginning to ending this holiday souvenir is notable for its literary quality as well as for its handsome illustrations. Short stories by such writers as Albert E. Lancaster, W. C. K. White, Mme. Modjeska, Hon. Robert G. Ingersoll, Judge Dittenhoefer, William Penry Frost, Martha Morton, A. Oakey Hall, Howard Paul, and Harrison Grey Fiske are on its pages, while among its illustrations a figure representing the tragic muse, drawn by Sarony, is particularly striking. Two colored supplements appear with the number, one representing Corinne and the other Salvini as Don Cæsar.

"NOT A DULL LINE IN THE 64 PAGES."

Lowell, Mass., Daily Courier.

There is not a dull line in the sixty-four pages of the Christmas number of THE DRAMATIC MIRROR. From the illuminated title page, which represents a blonde young person holding a handglass over New York's busy harbor, to the last page of the cover, which is adorned with a fine picture of Jessie Bartlett Davis as Allan-a-Dale, every paragraph is of interest. The promise that this number would excel all its brilliant predecessors has been fulfilled. There are many fine portraits of theatrical people. The literary quality of the contents is admirable. Everybody who is interested in the theatre should have the Christmas MIRROR.

"IN A WORD, SUPERB."

Toledo Blade.

The Christmas number of that well-known authority on matters theatrical—THE DRAMATIC MIRROR—is always a delight. This year it is better, brighter, and more delightful than ever. From the delicious frontispiece—a genuine work of art—to the very fetching full-page portrait of shapely Jessie Bartlett Davis, it teems with good things of interest, not only to the profession, but to the layman as well. Harrison Grey Fiske contributes a splendid story; Robert G. Ingersoll discusses several topics in his usual entertaining style; Mrs. Scott-Siddons tells of an interesting experience, and General Daniel E. Sickles, Howard Paul, A. Oakey Hall, Helen Modjeska, Janauschek, Mrs. Frank Leslie, and other well-known people contribute liberally to this really remarkable number. The illustrations are by prominent artists. In a word, the Christmas MIRROR is superb.

"EASILY THE PEER OF ALL."

Waterbury American.

The Christmas number of THE DRAMATIC MIRROR, easily the peer of all the theatrical publications issued in this country, is a revelation in pictorial art. Splendidly illustrated and brimful of stories and poetic effusions relative to the stage, the Christmas MIRROR of 1891 is an exceedingly interesting number. The articles of Bob Ingersoll, Rhea, and numerous other stellar lights of the forum and boards are especially noteworthy.

"READ BY THOUSANDS OF 'OUTSIDERS.'"

Lafayette, Ind., Journal.

The leading journal of the dramatic world is THE MIRROR, a paper of wide-spread reputation and of newsy interest to all the profession. Not only is it read by theatrical people but by thousands of "outsiders," who thereby gain a fund of useful knowledge concerning the interesting little play world, its people, and their actions. The illustrated, illuminated Christmas number is one of the handsomest pieces of typographical art ever seen here. There are a number of fine illustrations, engravings, and caricatures, and a great lot of choice Christmas stories and poems from the pens of the brightest writers in the dramatic world. It is without doubt one of the neatest Christmas periodicals in any newsdealer's stock.

"THAT HIGH-CLASS DRAMATIC PAPER."

The Critic.

The Christmas number of THE DRAMATIC MIRROR is as handsome as the readers of that high-class dramatic paper could well wish it to be.

"THE MOST ATTRACTIVE YET."

Baltimore Daily News.

The Christmas issue of THE DRAMATIC MIRROR is the most attractive holiday number that paper has yet put forth. There are two supplements in colors, about forty portraits, and a large number of articles.

"MAGNIFICENT."

New Bedford, Mass., Daily Mercury.

The Christmas number of THE DRAMATIC MIRROR is a magnificent one. It contains portraits, many of them full-page, of well-known actors and actresses, and has an abundance of reading of interest to all who take pleasure in the dramatic art. It is complete with illuminated covers, and has two supplements in colors.

"VERY HANDSOME."

Grand Rapids, Mich., Telegram-Herald.

Many of the leading periodicals have issued elaborate holiday numbers, but among them all there are none on the news-stands more inviting and attractive than THE DRAMATIC MIRROR. Editor Harrison Grey Fiske has indeed surpassed all previous Christmas efforts. The number is very handsome and unique typographically, and the matter, while containing a good portion that will prove interesting to the theatre and its followers, comprises much that is general in character that will prove enjoyable to all classes of readers. Colonel Robert G. Ingersoll makes some very thoughtful and poetic reflections on plays and players in his well-known fascinating style, and Editor Fiske has found time to contribute a dainty and charming story. He has with this issue of THE MIRROR given forth a number over which all friends in the newspaper world will join with him in feelings of pride. It is a beauty, and a treasure worth preserving.

"AN ADMIRABLE SPECIMEN."

Dallas, Tex., Morning News.

The Christmas DRAMATIC MIRROR is one of the handsomest and most interesting numbers ever issued by that enterprising publication. It is an admirable specimen of the newspaper art in the richness of its contents as well as in pictorial adornment. Among its distinguished contributors are Col. Robert G. Ingersoll, General Sickles, Mme. Modjeska, Rhea, and Mrs. Frank Leslie.

"SURPASSES ALL OTHERS."

Lancaster, Pa., Daily Intelligencer.

For years THE DRAMATIC MIRROR has been noted for its beautiful Christmas numbers, and the one just out surpasses all others. It is gotten up in the most artistic style, and on its pages can be found excellent pictures of stage people and others. One of the best of these is Colonel Robert G. Ingersoll, who is a warm friend of the stage. The paper is filled with the most interesting matter. With the paper are two elegant colored pictures of Corinne and Alexander Salvini.

"LEADS THE VAN."

Sedalia, Mo., Gazette.

Of all the bright, special Christmas publications that come to this town, THE DRAMATIC MIRROR easily leads the van. Its arrival has created a real delight. First looking over its illuminated covers, then its pages of charming illustrations and literary matter and subsequent perusal makes home and hearth more cheery and Christmastide more grateful. It was difficult to imagine how Harrison Grey Fiske, its enterprising and accomplished editor, could improve on last year's Christmas number, but he has done it, and given his readers more than he promised.

"FOREMOST IN HOLIDAY EDITIONS."

Galveston, Tex., Opera Glass.

The Christmas number of THE DRAMATIC MIRROR has become almost the foremost in the holiday editions which plentifully abound. The front represents a coquettishly thoughtful maiden, seated on a parapet of the great bridge, gazing into a mirror, which is held so as to reflect the great metropolis. Two fine supplement sheets are portraits of Alexander Salvini as Don Cæsar de Bazan, and of Corinne, the latter being an exquisite affair. Portraits and illustrations are liberally scattered through the sixty-four pages. "At Timberline," by Patience Stapleton, and "John Doe," by Harrison Grey Fiske, are pathetic and charming. Short sketches, reminiscences, poems, keep the reader absorbed from page to page. There is not a dull paragraph in the journal, as indeed there should not be, since the contributors are all men and women of note, whose vivid personalities add to the flavor of the writings.

"A GENUINE WORK OF ART."

St. Joseph, Mo., Herald.

THE DRAMATIC MIRROR for Christmas is a genuine work of art. THE MIRROR takes rank with the best theatrical journals of the world. In the present number the portraits of leading actors and actresses are of great value and worthy a place in any album. The reading matter is of the best character and will delight every reader.

"SIMPLY 'OUT OF SIGHT.'"

Galveston, Tex., Evening Tribune.

The Christmas number of THE DRAMATIC MIRROR is simply "out of sight," as the saying goes. The cover is an illuminated beauty, but the most striking piece of work in it, especially to a Galveston public at this particular time, is a full page picture in rich colors of the brilliant young actor, Alexander Salvini, in the role of Don Cæsar de Bazan. He is pictured in the posture of telling the dissembling king of Spain: "If you are Don Cæsar de Bazan, I am the King of Spain." And he looks every inch a king. Salvini took Galveston by storm, and bound the people to him as only that mysterious subtlety, true artistic merit, can do. THE MIRROR is filled with the faces of many footlight favorites, and the presswork is superb.

"SURPASSES THAT OF LAST YEAR."

Bethlehem, Pa., Daily Times.

The Christmas number of THE DRAMATIC MIRROR has just been issued, and is a work of art and beauty. It surpasses that of last year in size and typography, yet the Christmas number of 1890 was considered by critics a high class piece of work. Two large portraits of Salvini and Corinne, richly and artistically colored, go with the number, and form but a small portion of its mine of pictorial wealth. John A. Schick, THE MIRROR correspondent here, has taken a large number of orders for the publication.

"STRAWBERRIES AND CREAM."

Atlantic, Ia., Messenger.

Manager Tilden has left at this office the Christmas number of THE DRAMATIC MIRROR. As a specimen of typographic art it is as near perfection as anything we have seen. It is also well filled with short stories told by prominent actors in a very entertaining manner, and other matter of interest to the profession, and the elegant illustrations are to the number what rich, sweet cream is to strawberries.

"A MODEL OF ART."

Greensburg, Pa., Sparks.

The Christmas number of THE DRAMATIC MIRROR is out. This year it has completely outdone anything we have ever seen in the printing line, and is a model of art. It is a 64-page folio with an elaborate colored cover, and interspersed with half-tone portraits of actors, actresses and other people of prominence. The illustrations are original and of a superior order.

"HANDSOME ILLUSTRATION OF THE PRINTER'S ART."

Poughkeepsie Evening Star.

The Christmas Number of THE DRAMATIC MIRROR is at hand, and a handsome illustration it is of the printer's art. Two beautiful colored supplements, Corinne and Salvini as Don Cæsar de Bazan, come with this number. Several Poughkeepsians, who have adopted the stage as a profession, cause the readers of THE MIRROR here to follow their movements closely through its columns.

FOREIGN.

BERLIN.

DEC. 21.—The production of the new comic opera Polnische Wirthschaft (libretto by M. Wesz and Rich. Genée; music by Herm. Zumpe) will not prove a very profitable drawing card at the Friedrich Wilhelm Stadt Theatre, although L. Herrmann, the artistic stage manager of this theatre, had tried very hard to suit the opera to the taste of the Berlin public.

The libretto, although in some parts amusing, lacks interest. The second act is the best, and makes up for the stupidity of the first and utter absurdity of the third act.

The music—especially in the concerted numbers—shows that the composer is thoroughly familiar with Strauss, Suppe, Offenbach and Milloecker. It is taking, and Mr. Zumpe deserves credit for having saved the production from dire failure. Among the songs which pleased mostly is the ballad "Wenn im Sommer Blüht der Raggen" (When in the Summer Blooms the Corn). This ballad (words by Mr. Hermann) received several encores. "The Tambour Song," a duet between Staroste and his adjutant, pleased also. The production—as far as scenery and costumes are concerned—was praiseworthy.

At the Residenz Theatre Madame Mongodin (from the French of Ernest Blum and Raoul Toché by Emil Neumann) was produced, last week, with success.

The story runs thus: In Mongodin's room is a glass box, and in it—on a white satin cushion—lies a knife. This knife is praised by everybody who knows Madame Mongodin intimately, as a relic with which is connected a story.

Twenty years ago—when Madame Mongodin was a young and very pretty girl—she was accosted by a stranger who was traveling with her in the cars. She refused to recognize the young man later, and he followed her to her home. He climbs over a wall and hides in hopes to see the object of his admiration once more. After several hours of waiting he recognizes the young girl at an open window. He reaches the window only to receive his punishment for the intrusion. The girl stabs her follower with the knife she holds in her hand, and a broad stream of blood illustrates the energy with which she has defended her virtue.

Thus runs the story about this wonderful knife, and everybody in the whole town knows it. Mongodin's husband has to suffer on account of this bravery, and she—as the purest and most virtuous wife in the whole town—makes her husband's life miserable. The appearance of the prima donna Clorinde, who owns a large castle adjoining Madame Mongodin's property, causes a change in the poor henpecked husband. He falls deeply in love with Clorinde. Even in his dreams he speaks of her aloud, and when questioned by his wife to explain the meaning of his exclamation, "How beautiful she is," he excuses himself by saying he means his wife. One day Clorinde comes to Mongodin's house, being desirous of buying his property. He promises to give her an answer at a different place, and requests her to meet him at the studio of artist Fougerolles. This artist is deeply in love with Lucienne, Mongodin's niece, but, on account of having once painted a nude picture, Madame Mongodin refuses to listen to his prayers for Lucienne's hand. Fougerolles is an old friend of Clorinde's, and, in consequence, she agrees to meet Mongodin there. Madame Mongodin has followed her husband, and she finds him in Clorinde's company. He claims to be a somnambulist, and cannot otherwise explain his presence at Fougerolle's studio.

Shortly after his return home an old friend of his pays him a visit, and in the course of their conversation they speak about the glass and the knife. Mongodin relates the above told story, only to learn that his friend was the intruder in question and that his wife had not stabbed him, but accepted his attentions, and while embracing her he had wounded himself on the hand, she using her handkerchief to tie the wound up. This side of the "knife" story places Mongodin in a different position, and he becomes master in their household. Of course she must give in to all his demands, as otherwise he threatens to give the true story about that knife away. The first thing he does is to give Fougerolles Lucienne's hand.

Giovanni Verga's one-act play, Sicilianische Volkscene, the story of which is well known through Mascagni's opera, Cavalleria Rusticana, was first produced, last Friday evening, at the Lessing Theatre. It did not meet with much success, which is mostly due to the novelty having worn off. When Cavalleria Rusticana was first produced, it was a craze. It has come and gone, and the audience showed plainly that it had lost the interest in the story. The author—although he is in Berlin—was not present at the performance. I learn there have been some differences between the director of the theatre and Giovanni Verga on account of the costumes used in the production.

Speaking of Mascagni reminds me that the composer and his publisher, Sonzogno, have been served with the papers in a suit against them by Mr. Erkmann and the heirs of the late Chatrian, joint authors of the drama Freund Fritz, the story of which has been used by Mascagni in his latest opera, Freund Fritz. The plaintiffs ask for a discontinuation of the opera and prohibition of the sale of the score in France, Italy, Austria, Germany, and England. They further ask for a premium of 50,000 lire and one-half of the profits from every performance and the sale of each musical selection of score.

Karl Weiser, the celebrated actor from the Hof Theatre in Meiningen, is at present playing an engagement as guest at the Royal Theatre, opening with Narziss. To-morrow night he will play Shylock. Mr. Matkowski is soon expected to return from America, and will then act together with Karl Weiser in The Robbers.

To-morrow evening, Mozart's opera, Die Entführung aus dem Serail (the abduction from the Serail), will be performed at the Royal Opera House. July 12, 1782, this opera received its initial production at the National Theatre, in Vienna, and was afterward performed at the National Theatre at Berlin, Oct. 16, 1788.

Sodom's Ende (The End of Sodom), the drama by Sudermann, caused great indignation among the Lutheran students at Halle, where it was being performed at the Stadt Theatre.

The Great Prophet will soon receive its 100th performance at the Adolf Ernst Theatre.

The gala performance and celebration of the thirtieth anniversary of Emil Thomas, was a great success in every way.

Idomeneus, preceded by Ave Verum, both celebrated compositions by Mozart, were sung at the Royal Opera House in memory of this great composer's 100th anniversary. Idomeneus was first produced at the new Opera House in Muenchen, Jan. 29, 1781, and received the first production in Berlin at the National Theatre Aug. 1, 1806.

Last Thursday (Dec. 31) was a double anniversary at the Royal Schauspielhaus. The Maid of Orleans received the 350th production and Miss Lindner celebrated the 100th repetition in the title role.

Herr Reicher, of the Residenz Theatre, has been selected as the representative actor in Germany to perform at the International Theatre and Music Exhibition at Vienna.

Carl Reinecke's new opera, Der Gouverneur von Tours, has met with great success at the Hoftheatre in Scheverin.

RICHARD STAHL.

AUSTRALIA.

SYDNEY, Dec. 1.—Theatrically, as well as commercially, business is in a very depressed state. Of the four houses open during the past three or four weeks, not one has had a really good house. Why it is I cannot understand, as each house has given some excellent plays, many of them performed here for the first time, and all beautifully mounted. Yet, in spite of this, they have failed to "catch on." We have at the present moment in our midst the greatest, largest, and most magnificent show that has ever visited Australia. I refer to Messrs. Sells Brothers' Circus and United Shows, which arrived here about the 25th inst., and whose arrival was looked forward to for weeks past. The show commenced operations on an immense piece of ground at Moore Park on Nov. 19, and occupy the largest extent of territory that has ever been taken up by any one show. Each day since the opening Messrs. Sells Brothers have given two performances, one in the afternoon and another at night.

At the Theatre Royal Mr. Mahon's Evangeline company has presented The Corsair with Fanny Lilliard, Agnes Prail, Virginia Earl, Florence Esdale, George K. Fortesque, and others in the cast. Last Saturday they revived Evangeline with all the original cast. At the Criterion the Brough and Boucicault company has been playing School, The Schoolmistress, with Maggie Moore in the cast, and Saturday they revived The Pickpocket for six nights. This will be the final appearance of the B. and B. company for some time.

Next Saturday J. C. Williamson's Juvenile Opera company will appear for the first time in Sydney at the Criterion, opening in The Mikado. L. J. Lohr will represent J. C. Williamson during the season.

The present bill at the Garrick is a revival of Jo, an adaptation by J. P. Burnett of Bleak House. The season closes Saturday.

Hamilton J. Magee, for a very long time past acting-manager at the Criterion to Brough and Boucicault, has recently severed his connection with the above firm, having by the death of a relative come into a large sum of money. Alexander Mayne, the general business manager for Brough and Boucicault in Melbourne, is at present looking after Criterion affairs.

I regret to state that during the whole time Messrs. Sells Brothers have been in Australia they have been unable to use their horses. As you are aware according to the laws and regulations of this portion of the world all horses coming from any distant port are always quarantined for a period of sixty days. Such is the position that Messrs. Sells Brothers are placed in.

MELBOURNE, Dec. 1.—J. C. Williamson's Royal Comic Opera company, at the Princess' Theatre, in a revival of The Gondoliers. The cast includes: Billy Elton, Bracy Ryley, Howard Vernon, and Flora Grauppner.

George and Christine Darrell open to-night at the Opera House, under the management of McMahon Brothers, in Hue and Cry. The Darrells appear in London early in 1892.

Alfred and Lily Dampier, supported by their Australian dramatic company, returned to the Alexandra Theatre Nov. 21. The present attraction is the sensational success, This Great City.

Walter Bently, the Scotch actor, is appearing at the Theatre Royal in Rob Roy. Camille is in preparation.

Myra Kemble is appearing at the Bijou in a revival of Dr. Bill, ably supported by Brough and Boucicault's company. Great preparations are being made by B. and B. at the Bijou for the forthcoming production of Much About Nothing at Xmas.

W. A. R.

LETTERS TO THE EDITOR.

HE APPROVES THE IDEA.

LANCASTER, O., Dec. 26, 1891.

To the Editor of the Dramatic Mirror:

SIR.—Pardon the intrusion of a country manager, but your editorial in your issue of this date entitled "A National Association," moves me to say that it would be just the thing—yet perhaps difficult of accomplishment.

Would it not be a movement in the right direction if the companies in their contracts included the rules you mention? I have in mind especially the one of booking too many attractions. I feel rather proud to think that the rules you suggest are as near the ones I have adopted in my business as it is possible to be. The only one I have broken is that of booking too many attractions, and that has been through the importunity of traveling managers.

I should play about one attraction a week here. Now, if I had a contract binding me not to play any other that week, I could not be overcome through my good nature. No doubt I should not be—but then I am. I can't help it. I have the honor to be,

Very truly yours, HENRY BLACKALLER,
Manager Chestnut Street Theatre.

IT PLEASED MEMPHIS.

MEMPHIS, Tenn., Dec. 26, 1891.

To the Editor of the Dramatic Mirror:

SIR.—I see by your issue of this week a notice regarding J. C. Stewart and his company. My motto is "honor to whom honor is due," and I would like space in your valuable paper to state that J. C. Stewart and his present company played one of the largest engagements of the season at the Lyceum Theatre, giving the very best satisfaction and making one of the greatest hits ever made in farce-comedy here. The company is large and efficient and fill the bill in every sense.

Respectfully, JOHN H. ROHR,
Manager Lyceum Theatre.

"THE COTTON BELT" LINE GIVES NO RATES.

PINE BLUFF, Ark., Dec. 26, 1891.

To the Editor of the Dramatic Mirror:

SIR.—The St. Louis and South Western Railroad (known as "The Cotton Belt Line") is one of the principal roads through Texas and Arkansas. It does not give theatrical rates, while all the other lines do give them. Managers in making their routes for next season can easily strike all important points without using "The Cotton Belt," provided they arrange their dates with that object in view. It will save them considerable money.

Yours truly, C. R. GARDINER.

AN IRISHMAN'S LUCK.

To the Editor of the Dramatic Mirror:

SIR.—I was surprised on reading last week's issue of THE MIRROR to find therein the letter from one H. W. Taylor. I think he takes considerable upon himself when he says, "You must mean An Irishman's Luck, as they are out that way."

Now, we were not booked at Marion, Ind., and further, we have not lost a night this season since Sept. 12. We have kept all contracts to the letter, have made friends every place we have been, and cleared enough money to satisfy all interested.

Wishing THE MIRROR a prosperous New Year, I am, truly yours, WILL H. POWERS,
Business Manager An Irishman's Luck.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post office. Circulars and newspapers excluded from this list.

Annandale, Emma	Gilmore, J. R.	Mackie, James B.
Archer, Herbert	Gillmann, M. C.	Mason, Dan
Adams, Prof. S. H.	Garland, Laura	Osborne, M., Miss
Armstrong, Marie L.	Hill, G., Miss	O'Hara, Pat
Butler Alex. C.	Hallbee, Louise	Parode, James
Bradley, Leonora	Hadlrick, Jim	Perkins, A. F.
Belgrade, Adele	Hoffman, K. L.	Perley, F. A.
Blaisdell, Wm.	Hadley, Lillian	Potter, Jennie O'Neil
Buckler, Geo.	Hadley, Flora	Pond, Fred
Burbridge, C. J.	Herndon, Agnes	Pendleton, J. F.
Buchanan, Mrs. A. F.	Heon, W.	Palmer, Minnie
Bland, Leona	Herard, Edith	Palmer, W. R. Jr.
Barnes, J. H.	Powe, Frank	Kareshide, Geo. H.
Barr, W. R.	Holloway, W. H.	Rameny, F.
Bonner, Marjorie	Hamilton, Florence	Russell, Marion
Brandt, Edith	Hampton, Alf.	Reed, Roland,
Carr, H. A.	James, Louis	Royston, W. B.
Carleton, W. F.	Irish, Emma	Rearden, George
Colin, Harry	Johnston, Barry	Ryan, James
Crossley, W. F.	Jackson, Carrie	Rowley, Lillian
Crompton, W. H.	Johnson, Alice	Kuhrer, Fred E.
Crane, W. H.	Keene, Thos. W.	Royerson, Clarence
Curran, M.	Kirwin, Susie	Russell, Adelaide
Collin, J. J.	Kellerd, John	Reynold, Georgie
Clarke, W. P.	King, Joe Lou	Raymond, J. B.
Clarke, Joe	Lorain, Clare	Ransome, Joseph
Corby, J. R.	Loudon, Judd	Ramsdell, V. W.
Douglas, F.	Lederer, George W.	Stevenson, Leo
Dem-r, Carrie	Lyceum Dram. Co.	Sanford, Jack
Dungan, Chas. W.	Livingston, Albert	Strong, Carrie
Danvray, Helen	Larsen, G. W.	Sammis, Clark
Dodd, W. H.	Tibbey, Adrich	Smith, Beaumont
Dowling, Joseph	Laurent, H., Mrs.	Seydenham, George
Davenport, Fanny	Lewis, Annie	Serrino, F. E.
Downing, Miss	Lewis, Jeffreys	Smith, F. E.
Durham, Jas. F.	Leopold Bros.	Seymour, F. A.
Downing, Robert	Mooney, Hugh	Sinclair, F. A.
Earl, Wm.	Mather, Margaret	Sullivan, John
Evans, Lizzie	Wade, Rob.	Seig, Charles
Eldridge, Louisa	M. Knight, Florence	Thompson, Lydia
Earle, Louise	Mgr. Carleton Opera Co.	Temple, Stella
Edmondst, Will C.	Macomber, Flossie	Tracy, Frank
Emery, Edward	Mackey, Lyla	Vanton, Dora
Ellis, H. W.	Murphy, Irene	Vincent, Frank
Fuller, Lois	Morgan, Annie	Woodward, W. C.
Fossett, Emma	Melbourne, Lillian	Wilson, A.
Friend, W.	Moreland, Anna	Wilson, H. H.
Ford, Walter H.	Machaley, F. T.	West, Eva
Freeman, Geo.	McAuley, Rachel	Washburn, Minnie
Fraune, Frank I.	Martin, H. A.	Weinrich, R. C.
Gorman, Larry F.	McIntosh, R. W.	Wainwright, Marie
Glenny, James	Moulton, Blanche	Young, David E.
Gale, Minna		

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

A BARREL OF MONEY (Eastern): Washington, D. C., Jan. 4–6, Philadelphia, Pa., 11–16.

ADA MELROSE: Milwaukee, Wis., Jan. 3–9, Omaha, Neb., 11–16, St. Paul, Minn., 18–23.

ALVIN JOSLIN: McPherson, Kans., Jan. 5, Hutchinson 6, Newton 7, Wichita 8, Wellington 9, Arkansas City 11, Winfield 12, Oswego 13, Carthage, Mo., 14, Galena, Kans., 15, Joplin, Mo., 16, Parsons, Kans., 18, Fort Scott 19, Rich Hill, Mo., 20, Butler 21, Ottawa, Kans., 22, Lawrence 23.

ALL THE COMFORTS OF HOME: Minneapolis, Minn., Jan. 4–9, Duluth 11, West Superior, Wis., 12, La Crosse 13, Milwaukee 14–16, Chicago, Ill., 17–23.

AROUND THE WORLD IN EIGHTY DAYS: New York city Dec. 26—indefinite.

A. R. WILBER: Nevada City, Cal., Jan. 5, Grass Valley 7–9, Marysville 11–16.

A BREEZY TIME: Danville, Va., Jan. 5, Roanoke 6, Buena Vista 7, Staunton 8, Charlottesville 9, Frederick, Md., 12, York, Pa., 13, Pottsville 14, Pottstown 15.

ALL THE COMFORTS OF HOME: Charleston, S. C., Jan. 5, Columbia 6, Augusta, Ga., 7, Atlanta 8, 9, Selma, Ala., 11, Montgomery 12, 13, Pensacola, Fla., 14, Mobile, Ala., 15, 16, New Orleans, La., 18–23.

AFTER DARK: Omaha, Neb., Jan. 3–6, Sioux City, Ia., 7, Duluth, Minn., 8, West Superior, Wis., 9, St. Paul, Minn., 10–16, Minneapolis 17–23.

ALEXANDER SALVINI: Americus, Ga., Jan. 5, Macon 6, Brunswick 7, Charleston, S. C., 8, 9, Baltimore, Md., 11–16.

ALABAMA (Palmer's): New York city Nov. 2—indefinite.

ALABAMA: Pittsburg, Pa., Jan. 4–9, Brooklyn, E. D., 11–16, Poughkeepsie, N. Y., 18, Newburg 19, Yonkers 20, Bridgeport, Conn., 21, New Haven 22, 23.

AUNT BRIDGET'S BABY: New York city Jan. 4–9.

AGNES HERNDON: Baltimore, Md., Jan. 4–9, New York city 11–16, Middletown, N. Y., 18, Elmira 19, Hornellsville 20, Buffalo 21–23.

A FAIR RELATION: Buffalo, N. Y., Jan. 4–6, Erie, Pa., 7, Sandusky, O., 8, Fort Wayne, Ind., 9, Milwaukee, Wis., 10–13.

AVENGED: Salamanca, N. Y., Jan. 5, Jamestown 6, Titusville, Pa., 7, Johnstown, 8, Ashtabula, O., 9, Brooklyn, E. D., 11–16.

ALFRED W. FREMONT: Newark, N. J., Jan. 4–9.

ANNIE WARD TIFFANY: Canton, O., Jan. 6.

A TURKISH BATH: West Liberty, Ia., Jan. 5, Anamosa 6, Cedar Rapids 7, Marshall 8, Boone 9, Cherokee 12, Sioux City 13, 14.

ALBA HEYWOOD: Farmer City, Ill., Jan. 5, Mason City 6, Pekin 7, Beardstown 8, Mt. Sterling 9, Roadhouse 11, Carrollton 12, Jerseyville 13, Greenfield 14.

BLUE JEANS: New York city Jan. 4—indefinite.

BIRDS OF A FEATHER: New York city Jan. 4–9, Paterson, N. J., 11–13, Hoboken 14–16.

BOY TRAMP: Sidney, O., Jan. 5, Bellefontaine 6, Kenton 7, Marysville 8, Wooster 9, Mansfield 11, Massilon 12, Alliance 13, Kent 14, Salem 15, McKeesport, Pa., 16.

BALDWIN-MELVILLE: Cumberland, Md., Jan. 4–9, Baltimore 11–16.

BEEBE-BARBOUR: Bakersfield, Cal., Jan. 5, 6, Modesto 7, 9.

BELOW ZERO: Augusta, Kans., Jan. 5, Winfield 6, Arkansas City 7, Caldwell 8, Anthony 9.

BUNCH OF KEYS: Holyoke, Mass., Jan. 5, Northampton 6, Westfield 7, Milford 8, Worcester 9.

BILL NYE COMEDY: Baltimore, Md., Jan. 4–9.

BLUE JEANS: Utica, N. Y., Jan. 11, 12, Rome 13, Syracuse 14–16, Rochester 18–20, Buffalo 21–23.

BLACK THORN: Geneva, N. Y., Jan. 5, Mt. Morris 6, Leroy 7, Batavia 8, Tonawanda 9.

BROWN THEATRE: West Duluth, Minn., Jan. 4–9, Ashland, Wis., 11–16.

CHAS. S. DICKSON: Philadelphia, Pa., Jan. 4–9, Boston, Mass., 11–16.

CLEMENCEAU CASE (Emma Bell): Salida, Col., Jan. 5, Pueblo 6, Colorado Springs 7.

CORSE PAYTON: Kirkville, Mo., Jan. 4–9, Trenton 11–16.

COUNTY FAIR: Jamestown, N. Y., Jan. 5, Utica 7, Rome 8, Auburn 9, Watertown 11, Oswego 12, 13, Lyons 14, Penn Yan 15, Canandaigua 16.

CRUISKEEN LAWN: New Haven, Conn., Jan. 7–9.

COLD DAY: Temple, Tex., Jan. 5, Dallas 6, 7, Fort Worth 8, 9.

CALLIOPE COMEDY: Grand Junction, Ia., Jan. 4–9.

CORA TANNER: Atlanta, Ga., Jan. 5, Selma, Ala., 6, Pensacola, Fla., 7, Mobile, Ala., 8, 9, New Orleans, La., 10–16.

CRANDALL'S CORNERS: Baltimore, Md., Jan. 4–9, Philadelphia, Pa., 11–16.

CRAZY LOT: Corry, Pa., Jan. 5, Warren 6, Du Bois 7, Punxsutawney 8, 9.

CITY DIRECTORY: New York city Dec. 14—indefinite.

CARROLL JOHNSON: Pittsburg, Pa., Jan. 4–9, Hartford, Conn., 11–13, Bridgeport 14–16.

CLINTON FORD: Edwardsville, Ill., Jan. 5, 6, Waterloo 7, 8, Sparta 11–13, Chester 14–16, Cape Girardeau, Mo., 18–20.

CUTLER COMEDY: Vinita, Ind., Jan. 4–9.

CHARITY BALL: Mobile, Ala., Jan. 4, 5, Pensacola, Fla., 6, Montgomery, Ala., 7, Birmingham 8, 9, Columbus, Ga., 11, Macon 12, Thomasville 13, Jacksonville, Fla., 14, Savannah, Ga., 15, 16, Charleston, S. C., 18, 19, Augusta, Ga., 20, Athens 21.

CHAS. A. GARDNER: Cincinnati, O., Jan. 3–9, Knoxville, Tenn., 11, Chattanooga 12, Rome, Ga., 13, Anniston, Ala., 14, Birmingham 15, 16, Atlanta, Ga., 18, 19, Augusta 21.

COUNTRY CIRCUS: New York city Dec. 21—indefinite.

CLARA MORRIS: Rochester, N. Y., Jan. 4–9.

COUNTY FAIR (Burgess'): Boston, Mass., Sept. 7—indefinite.

COUNTY FAIR: Poughkeepsie, N. Y., Dec. Jan. 5, New Haven, Conn., 7–9.

DEAR IRISH BOY: Buffalo, N. Y., Jan. 4–9.

DR. BILL: Davenport, Ia., Jan. 5, Dubuque 6, Milwaukee, Wis., 7–9, Janesville 11, Racine 12, Madison 13, Rockford, Ill., 14, Fort Wayne, Ind., 15, Youngstown, O., 16, Pittsburg, Pa., 18–23.

DEVIL'S MINE: Reading, Pa., Jan. 5, Hazleton 6, Wilkes-Barre 7, Plymouth 8, Scranton 9, Boston, Mass., 11–16.

DANIEL SULLY: San Francisco, Cal., Jan. 4–16, Santa Rosa 18, Woodland 19, Sacramento 20, 21, Marysville 22, Chico 23.

DARK SECRET: Philadelphia, Pa., Jan. 4–9.

DEVIL'S AUCTION: Los Angeles, Cal., Jan. 7–9.

DOWLING AND HASSON: Indianapolis, Ind., Jan. 4–9.

DAN MASON: Philadelphia, Pa., Jan. 4–9.

EVANGELINE: Philadelphia, Pa., Jan. 4–9.

EVANS AND HOEY: Newark, N. J., Jan. 4–9.

EDWIN ARDEN: Albany, N. Y., Jan. 5, 6, Saratoga Springs 7, Burlington, Vt., 8, Montpelier 9, Montreal, P. Q., 11–16.

E. S. WILLARD: San Francisco, Cal., Dec. 14 Jan. 9.

EFFIE ELLSLER: Buffalo, N. Y., Jan. 4–6, Lockport 7, Albion 8, Watertown 9, Syracuse 11–13.

EDWARD HARRIGAN: New York city Sept. 14—indefinite.

E. H. SOTHERN: Chicago, Ill., Dec. 28–Jan. 9.

EIGHT BELLS: St. Louis, Mo., Jan. 4–9.

EZRA KENDALL: Frankfort, Ind., Jan. 5, Crawfordsville 6, Terre Haute 7, Cairo, Ill., 8, Paducah, Ky., 9, Hopkinsville 11, Clarksville, Tenn., 12.

FITZGERALD LEWIS: Archbald, Pa., Jan. 5, Jerwyn 6, 8, Wilkesbarre 7, 9.

FLORA MOORE: Brooklyn, E. D., Jan. 4–9.

FIRE PATROL: Lancaster, Pa., Jan. 5, York 6, Hanover 7, 8, Baltimore, Harrisburg 9.

FREDERICK WARDE: Shreveport, La., Jan. 5, 6, Tyler, Tex., 7, Houston 8, 9, Galveston 11, 12, Columbus 13, San Antonio 14, 15, Austin 16, Waco 18, 19.

FREDERICK BRYTON: Pittsburg, Pa., Jan. 4–9, Detroit, Mich., 11–16, Cleveland, O., 18–23.

FABIO ROMANI: Cincinnati, O., Jan. 3–9.

FROST AND FANSHAWE: Clinton, Mass., Jan. 4–9, New London, Conn., 11–16.

FRANK DANIELS: Lynn, Mass., Jan. 4.

FAMILY WELLS: Dubuque, Ia., Jan. 7.

FAST MAIL (Northern): Fremont, O., Jan. 5, Tiffin 6, Fostoria 7, Fort Wayne, Ind., 8, Michigan City 9, Chicago, Ill., 11–16.

FRANCESCA REDDING HUGH STANTON Company: Ga., Jan. 4–9.

FANTASMA (Hamlin's): Worcester, Mass., Jan. 5, Springfield 6, 7, Pittsfield 8, 9, New York city 11–16, Bradford, Pa., 18, 19, Jamestown, N. Y., 20, 21.

FREDERICK PAULDING: Chicago, Ill., Jan. 10–16, St. Paul, Minn., 18–23.

FANNY DAVENPORT: Montreal, P. Q., Jan. 4–9.

FRANK MAYO: Philadelphia, Pa., Jan. 4–9.

GUS WILLIAMS: Bridgeport, Conn., Jan. 4, 5, 6, Waterbury 7, 8, Birmingham 9.

GRAY AND STEPHENS: Chicago, Ill., Dec. 28–Jan 9.

GRIMES' CELLAR DOOR: Paterson, N. J., Jan. 5, 6, Hoboken 7–9.

GEORGE C. STALEY: New York city Jan. 4–9, Brooklyn 11–16, Boston, Mass., 18–23.

GRISMER-DAVIES: Salida, Col., Jan. 5, Gunnison 6, Montrose 7, Ouray 8, 9, Grand Junction 11, Aspen 12, Leadville 13, 14, Colorado Springs 15, Pueblo 16, Vernon, Tex., 18, Wichita Falls 19, Henrietta 20, Bowie 21, Decatur 22.

HETTIE BERNARD-CHASE: Sing Sing, N. Y., Jan. 5, Tarrytown 6, Yonkers 7, Matteawan 8, Danbury, Conn., 9, Norwalk 11, Birmingham 12, Bridgeport 13, New Haven 14–16, Meriden 18, New Britain 19, Willimantic 20, New London 21, Waterbury 22, Naugatuck 23.

H. A. KENDALL: West Burke, Vt., Jan. 5–8.

HARRY LACY (Jack Royal of the 2d): Washington, Pa., Jan. 5, Parkersburg, W. Va., 6, Charleston 7, Lexington, Ky., 8, Frankfort 9, Louisville 11–16, St. Louis, Mo., 18–23.

HIS NIBS THE BARON: New Haven, Conn., Jan. 5, 6, Paterson, N. J., 7–9.

HARRY WEBBER: Detroit, Mich., Jan. 4–9.

HOSS AND HOSS: Washington, D. C., Jan. 4–9.

HONEST HEARTS AND WILLING HANDS: Olympia, Wash., Jan. 4, Port Townsend 6, Nanaimo, B. C., 8, Vancouver 9, Seattle, Wash., 10–12, Tacoma 13, 14, Spokane Falls 15, 16, Butte City, Mont., 18–20, Anaconda 21, Helena 22, 23.

HELD BY THE ENEMY: La Crosse, Wis., Jan. 5, Decorah, Ia., 6, Dubuque 7, Aurora, Ill., 8, Joliet 9, Indianapolis, Ind., 11–16.

HANDS ACROSS THE SEA: Buffalo, N. Y., Jan. 4–9.

HELEN BARRY: Binghamton, N. Y., Jan. 5, Cortland 6, Norwich 7, Utica 8, 9, Newark, N. J., 11–16, Baltimore, Md., 18–23.

HENRY E. DIXEY: Rochester, N. Y., Jan. 6.

HENRY CHANFRAU: Columbus, O., Jan. 5–6, Findlay 7, Bryan 8, Adrian, Mich., 9, Grand Rapids 11–16, Battle Creek 18, So. Bend, Ind., 19, Marion 20, Dayton, O., 21–23.

HENSHAW-TEN BROECK: Greenville, Miss., Jan. 5, Vicksburg 6, Jackson 7, Natchez 8.

IDA VAN CORTLAND: Defiance, O., Jan. 4–6, Ada 9, Dayton 11–16.

JOSEPH HAWORTH: Nashville, Tenn., Jan. 7–9, Louisville, Ky., 11–16.

J. H. WALLICK: Brooklyn, N. Y., Jan. 4–9.

JOSEPH MURPHY: Bridgeport, Conn., Jan. 5, Meriden 6, Hartford 7, Holyoke, Mass., 8, Springfield 9, Lawrence 11, Haverhill 12, Manchester, N. H., 13, Newburyport, Mass., 14, Lynn 15, Pawtucket, R. I., 16.

JOSIE MILLS: Barrie, Ont., Jan. 5–16.

JANE: Newark, N. J., Jan. 4–9.

JULIA MARLOWE: Detroit, Mich., Jan. 4–9.

JUSTIN ADAMS: Wickford, R. I., Jan. 4, 5, Wakefield 7–9, Westerly 11, Stafford Springs, Conn., 12, Manchester 13, Southington 14, Bristol 15, New Milford 16.

JENNIE HOLMAN: Bryan, Tex., Jan. 11–13.

JOSIE CROKER: La Crosse, Wis., Jan. 4–9.

J. K. EMMET: New York city Jan. 4–9.

JIM THE WESTERNER: Omaha, Neb., Jan. 7–9.

JAMES O'NEILL: Memphis, Tenn., Jan. 4–6, Vicksburg, Miss., 7, 8, Meridian 9, New Orleans, La., 10–16, Galveston, Tex., 18, 19, Houston 20, 21, Austin 22.

JOSHUA SPRUCELY: Danville, Ky., Jan. 5, Lexington 6, Harrisburg 7, Georgetown 8, Frankfort 9.

JOSEPH JEFFERSON: Chicago, Ill., Jan. 4–16.

JUNIOR PARTNER: New York city Dec. 8—indefinite.

KATE CASTLETON: New Orleans, La., Jan. 4–9.

KIDNAPPED: Brockton, Mass., Jan. 11, Fall River 12, Attleboro 13, Waltham 14, Lawrence 15, Dover, N. H., 16, Lowell, Mass., 18, Haverhill 19, Taunton 20, Westerly, R. I., 21.

KATIE EMMETT: Chicago, Ill., Jan. 4–9, Indianapolis, Ind., 11–13, Anderson 14, Richmond 15, Dayton, O., 16.

KATE CLAXTON: Louisville, Ky., Jan. 4–6.

KAJANSKA: Chicago, Ill., Dec. 28–Jan. 9.

KATIE PUTNAM: Great Falls, Mont., Jan. 4–6, Anaconda 11, 12, Granite 13, 14, Philipsburg 15, Missoula 16, Spokane Falls, Wash., 18, 19, Sprague 20, No. Yakima 21, Ellensburg 22, 23.

KNOTTY AFFAIR: Boston, Mass., Jan. 4–9, Providence, R. I., 11–16, Fall River, Mass., 18, Salem 19, Lawrence 20, Waltham 21, Marlboro 22, Haverhill 23.

LEWIS MORRISON: Amesbury, Mass., Jan. 5, Marlboro 6, Willimantic, Conn., 7, Hartford 8, 9, New Haven 11, 12, Waterbury 13, Birmingham 14, Bridgeport 15, 16, Philadelphia, Pa., 18–23.

LITTLE GOLDIE: Brooklyn, N. Y., Jan. 4–9, Philadelphia, Pa., 11–16.

LITTLE LORD MCELROY: Columbus, O., Jan. 7–9.

LOST PARADISE: Boston, Mass., Jan. 4–9.

LYCEUM THEATRE (Sharpley's): Rushville, Ill., Jan. 4–9.

LITTLE TRINIE (Robbins): Woodstock, Va., Jan. 5, Harrisonburg 6, Staunton 7.

LYCEUM THEATRE (Frohman's): New York city Nov. 9—indefinite.

LIMITED MAIL: Providence, R. I., Jan. 4–9.

LOST IN NEW YORK: Shamokin, Pa., Jan. 5, Reading 6, 7, York 8, Chester 9, Baltimore, Md., 11–16, Washington, D. C., 18–23.

LITTLE LORD FAUNTLEROY: Philadelphia, Pa., Jan. 4–16, Baltimore, Md., 18–23.

LITTLE NUGGET: Auburn, N. Y., Jan. 5, Ithaca 6, Corning 7, Waverly 8, Williamsport, Pa., 9, Minersville 11, Middletown 12, Columbia 13, Lancaster 14, Carlisle 15, Hagerstown, Md., 16.

LATEST FAD: Trenton, N. J., Jan. 4, Elizabeth 6, Sing Sing, N. Y., 7, Rondout 8, Catskill 9, Hudson 11.

LABADIE COMBINATION: Buckhannon, W. Va., Jan. 4–6.

LATER ON: Brooklyn, E. D., Jan. 4–9.

LIZZIE EVANS: Louisville, Ky., Jan. 4–6, Madison, Ind., 7, Indianapolis 6, 9, Springfield, O., 10, Tiffin 11.

MIDNIGHT ALARM (Pearson's, A): Minneapolis, Minn., Jan. 4–9, Fort Smith, Ark., 11, Springfield, Mo., 14, Joplin 15, Kansas City 17–23.

MIDNIGHT ALARM (Pearson's, B): No. Adams, Mass., Jan. 5, Adams 6, Rockville, Conn., 7, Red Bank, N. J., 8, Plainfield 9, Yonkers, N. Y., 11, Elizabeth, N. J., 12, Atlantic City 13, Wilmington, Del., 14, Bridgeton, N. J., 15, Trenton 16.

MASTER AND MAN: New York city Jan. 4–9.

MEN AND WOMEN: Indianapolis, Ind., Jan. 5, 6, Springfield, O., 7, Lima 8, Dayton 9.

MOORE AND LEWIS DRAMATIC: Sikeston, Mo., Jan. 5, 6, Malden 7–9.

MADAME MODJESKA: Philadelphia, Pa., Jan. 4–9, New York city 11–23.

MR. WILKINSON'S WIDOWS: Baltimore, Md., Jan. 4–9.

MR. POTTER OF TEXAS: Salt Lake City, Utah, Jan. 4, 5, Ogden 7, Provo 8, Aspen, Col., 9, Denver 11–16, Kansas City, Mo., 18–23.

MCKEE RANKIN: Helena, Mont., Jan. 5, Anaconda 6, Butte 7–9.

MARIE HUBERT FROHMAN: Jersey City, N. J., Jan. 4–9, Buffalo, N. Y., 11–16, Toronto, Ont., 18–23.

MAUDE GRANGER: Phoenix, Ariz., Jan. 5, 6, San Bernardino, Cal., 7, Los Angeles 11–16, Santa Barbara 17, 18, Fresno 20, 21.

MIDNIGHT BELL: Philadelphia, Pa., Jan. 4–9.

MRS. SCOTT SIDDONS: Oneonto, N. Y., Jan. 5, Cooperstown 6, Albany 7–9, Toronto, Ont., 11–13, Detroit, Mich., 18–23.

MCKANLASS COMEDY: Marshalltown, Ia., Jan. 6, New Sharon 7, Muchrakinock 9.

MR. AND MRS. KENDAL: St. Louis, Mo., Jan. 4–9, Pittsburg, Pa., 11–16, Brooklyn, N. Y., 18–23.

MOSS-WILLIAMS: New Britain, Conn., Jan. 4–9, New Brunswick, N. J., 11–16, Plainfield 18–23.

MELVILLE SISTERS: Mansfield, O., Jan. 4–9.

MINNA GALE: Louisville, Ky., Jan. 4–9, Nashville, Tenn., 11–13, Memphis 14–16, New Orleans, La., 18–23.

MAGGIE MITCHELL: Nashville, Tenn., Jan. 4–6, Memphis 7–9.

MY JACK (Walter Sanford's): Hamilton, Ont., Jan. 4–6, London 7–9, Cleveland, O., 11–16, Toledo 18–20.

MR. AND MRS. D

MAY LOUISE ALLEN: Ada, Minn., Jan. 5, Moore.

MME. JANAUSCHEK: Chattanooga, Tenn., Jan. 7, Talladega 9, Meridian, Miss., 10, Tuscaloosa, Ala., 12, Birmingham 13, Anniston 14, Gadsden 15, Eufala, Ala., 16, Selma 17, Montgomery 18, Pensacola, Fla., 20, Tallahassee 21, Jacksonville 22, St. Augustine 23.

MISS HELEN: New York city Nov. 23—indefinite.

MAGGIE MATHER: Houston, Tex., Jan. 4, Waco 5, Fort Worth 6, Dallas 7.

MCKENNA'S FLIRTATION: Hoboken, N. J., Jan. 5, Wilmington, Del., 6.

MILTON NOBLES: Dayton, O., Jan. 4, Evansville, Ind., 5, Memphis, Tenn., 10-13, Pine Bluff, Ark., 14, Hot Springs 15, Little Rock 16, Tyler, Tex., 18, Dallas 19, 20.

MR. BARNES OF NEW YORK: St. Louis, Mo., Jan. 3-9.

MOORE: Brooklyn, N. Y., Jan. 4-9.

MOORE BROS.: Paterson, N. J., Jan. 4-9.

NEW YORK IDEA: Daly: St. Louis, Mo., Jan. 3-9.

N. S. WORTH: St. Paul, Minn., Jan. 4-9, Minneapolis 10-16, Omaha, Neb., 17-23.

NATURAL GAS: Harrisburg, Pa., Jan. 4, Williamsport 5, Scranton 6, Wilkesbarre 7, Trenton, N. J., 8, Philadelphia, Pa., 10-16, New York city 17-23.

NAT C. GOODWIN: Harlem, N. Y., Jan. 4-9.

NOSE BROTHERS: Los Angeles, Cal., Jan. 4-7, Pasadena 7, Redlands 8, San Bernardino 9, Riverside 10, Santa Ana 11, San Diego 13, 14, Santa Monica 15, Phœnix, Ariz., 17, Tucson 18, Deming, N. Mex., 21, El Paso, Tex., 22, Las Cruces, N. Mex., 23.

OH, WHAT A NIGHT: Phœnixville, Pa., Jan. 5, Wilmington, Del., 7-9, Philadelphia, Pa., 11-16, Albany, N. Y., 18-20, Hoosic Falls 21.

OLE OLSON: Rochester, N. Y., Jan. 4-6, Syracuse 7-9, Troy 11-13, Albany 14-16.

OUR IRISH VISITORS: Milwaukee, Wis., Jan. 3-9.

OLD JED PROUTY: Davenport, Ia., Jan. 6.

OLIVER D. BYRON: St. Louis, Mo., Jan. 4-9, Chicago, Ill., 11-23.

O'DOWD'S NEIGHBORS: Jersey City, N. J., Jan. 4-6, New York city 11-16, Philadelphia, Pa., 18-23.

OLD HOMESTEAD: Cincinnati, O., Jan. 4-9, Frankfort, Ky., 11, Lexington 12, 13, Hamilton, O., 14, Dayton 15, Springfield 16, Columbus 18-23.

ONLY A FARMER'S DAUGHTER (Voorhees): Fort Worth, Tex., Jan. 4.

PATTI ROSA: Sherman, Tex., Jan. 5, Bonham 6, Paris 7, Fort Smith, Ark., 8, 9, Fayetteville 11, Springfield, Mo., 12, East St. Louis, Ill., 13, Alton 14, Decatur 15, Kankakee 16, Chicago 17-23.

PHANTASMA (Sherman): Quincy, Ill., Jan. 5, Keokuk, Ia., 6, 7, Burlington 8, 9, Davenport 11, 12, Muscatine 13, 14.

POWER OF THE PRESS: Toronto, Ont., Jan. 4-9, Cleveland, O., 11-16.

PAYMASTER: Carbondale, Pa., Jan. 5, Susquehanna 6, Hawley 7, Pittston 8.

PAY TRAIN: Brooklyn, N. Y., Jan. 4-9, Brooklyn, E. D., 11-16, New York city 18-23.

PEOPLE'S THEATRE (Hill's): Hackensack, N. J., Jan. 4-9, Rondout, N. Y., 11-16.

PARAGON THEATRE: Chillicothe, Mo., Jan. 4-9, Brookfield 11-16.

PETE BAKER: Louisville, Ky., Jan. 4-9, Nashville, Tenn., 11-16.

PITOU STOCK: Washington, D. C., Jan. 4-9, Philadelphia, Pa., 11-16.

PAUL KAUVAR: Kansas City, Mo., Jan. 3-9.

PULSE OF NEW YORK: Sioux City, Ia., Jan. 5, Lincoln, Neb., 6, Beatrice 8, Atchison, Kans., 11, Leavenworth 12, Lawrence 13, Topeka 14, 16.

PAIR OF JACKS: Toledo, O., Jan. 4-9, Fostoria 11, Baltimore 12, Muncie, Ind., 13, Lafayette 14, Terre Haute 16, Payne, Ill., 18, Taylorsville 19, Danville 20, Champaign 21, Peoria 22, Aurora 23.

PEOPLE'S THEATRE (Henry's): Windsor Locks, Conn., Jan. 4-9, Pequanock 11-16.

PAT ROONEY: Norwalk, O., Jan. 5, Lima 6, Urbana 7, Springfield 8, Middletown 9, Hamilton 11, Marion 12, Fort Wayne, Ind., 13, Logansport 14, Frankfort 15, Lafayette 16, Chicago, Ill., 17-30.

PRIVATE SECRETARY: Galesburg, Ill., Jan. 5, Monmouth 6, Peoria 7, Champaign 8, Danville 9, Decatur 11, Springfield 12, Quincy 13, Streator 14, La Salle 15.

PRINCE AND PAUPER: Omaha, Neb., Jan. 5, 6, Council Bluffs, Ia., 7, Sioux City 8, Lincoln, Neb., 9, St. Joseph, Mo., 11, Atchison, Kans., 12, Topeka 13, Kansas City, Mo., 14-17.

ROBERT MANTELL: Harlem, N. Y., Jan. 4-9.

R. D. MACLEAN-MARIE PRESCOTT: New York city Dec. 21-Jan. 2.

ROSE COGHLAN: Cleveland, O., Jan. 4-6, Buffalo, N. Y., 7-9, London, Ont., 11, Hamilton 12, 13, Toronto 14, 15, Canandaigua, N. Y., 18, Auburn 19, Syracuse 20, Rochester 21-23.

ROLAND REED: Cedar Rapids, Ia., Jan. 5, Rock Island, Ill., 6, Iowa City, Ia., 7, Quincy, Ill., 8, Sedalia, Mo., 9, Kansas City 11-16, Denver, Col., 18-23.

ROSINA VOKES: Providence, R. I., Jan. 4-9, Philadelphia, Pa., 11-23, Washington, D. C., 25-30.

ROSABEL MORRISON: Syracuse, N. Y., Jan. 4-6, Buffalo 7-9, Toledo, O., 11-16, Toronto, Ont., 18-23.

ROBERT DOWNING: Columbus, O., Jan. 3-9, New York city 10-16, Philadelphia, Pa., 18-23.

RHEA: Thomasville, Ga., Jan. 5, Jacksonville, Fla., 6, Savannah, Ga., 7, 8, Augusta 9.

RUNAWAY WIFE: Wilmington, Del., Jan. 5, Richard Mansfield: Cincinnati, O., Jan. 4-9, Chicago, Ill., 11-23.

SPOONER COMEDY: Emporia, Kans., Jan. 4-9, Osage City 11-16.

SADIE SCANLAN: Cleveland, O., Jan. 7-9.

SARAH BERNHARDT: Boston, Mass., Jan. 4-9, Baltimore, Md., 11, 12, Washington, D. C., 13-16, Richmond, Va., 18, 19, Norfolk 20, Charlestown, W. Va., 21.

STUART ROBSON: Chicago, Ill., Jan. 4-16.

SHE COULDN'T MARRY THREE (Lillian Kennedy): East Liverpool, O., Jan. 5, Wellsville 6, Steubenville 7, Marietta 8, Nelsonville 9, Pomeroy 11, Jackson 12, Portsmouth 13, Ironton 14, Charleston, W. Va., 15, Huntington 16.

SAWTELLE DRAMATIC: Claremont, N. H., Jan. 4-9.

SOL. SMITH RUSSELL: Chicago, Ill., Jan. 4-16.

SOCIAL SESSION: Hickory, N. C., Jan. 5, Charlotte 6, Camden, S. C., 7, Sumter 8, Darlington 9.

STRAIGHT TIP: Cincinnati, O., Jan. 4-6, Buffalo, N. Y., 11-13, Rochester 14-16, Syracuse 18, 19, Utica 20, Troy 21, Albany 22, 23.

SI PLUNKARD: Savannah, Ga., Jan. 5, 6, Augusta 7, 8, Columbia, S. C., 9, Charlotte, N. C., 11.

SHENANDOAH: Lynchburg, Va., Jan. 5, Richmond 6, 7, Norfolk 8, 9.

SUPERBA (Hanlon's): Baltimore, Md., Jan. 4-9.

SHENANDOAH: Chicago, Ill., Jan. 4-9.

STILL ALARM: Chicago, Ill., Dec. 28-Jan. 9, Erie, Pa., 11, 12, Youngstown, O., 13, 14, Wheeling, W. Va., 15, 16, Pittsburg, Pa., 18-23.

SI PERKINS: Sunbury, Pa., Jan. 5, Mt. Carmel 6, Frackville 7, Shenandoah 8, Tamaqua 9, Mauch Chunk 11, Nanticoke 12, Plymouth 13, Tunkhannock 14, Avoca 15, Honesdale 16.

THE BURGLAR: Little Rock, Ark., Jan. 5, Hot Springs 6, Jefferson 7, Shreveport, La., 8, Marshall, Tex., 9, Dallas 11, 12, Fort Worth 13, 14, Waco 15, San Antonio 16.

TEXAS STEER: Denver, Col., Jan. 4-9, Salt Lake City, Utah, 11, 12, Stockton, Cal., 13, San Jose 14, Oakland 15, 17, San Francisco 17-Feb. 7.

THOS. W. KEENE: Milwaukee, Wis., Jan. 4-6, Aurora, Ill., 7, Bloomington 9, St. Louis, Mo., 10-16, Louisville, Ky., 21-23.

TWO SISTERS: New Orleans, La., Jan. 3-9, Shreveport 11, Marshall, Tex., 12, Palestine 13, Greenville 14, Dallas 15, 16, Fort Worth 18, 19, Hillsboro 20, Corsicana 21, Bryan 22 Brenham 23.

THE SOUDAN: Richmond, Va., Jan. 4-9.

THE POSTMASTER: Wayne, Mich., Jan. 5, Monroe 6, Napoleon 7, 8, Deshler 9, McComb 10.

THE VENDETTA: Grand Rapids, Mich., Jan. 4-9.

TOM SAWYER (Burton): Paris, Tex., Jan. 5, Honey Grove 6, Bonham 7, Sherman 8, Dennison 9.

TRAIN WRECKERS: Chicago, Ill., Jan. 4-9.

THERESA NEWCOMB: Philadelphia, Pa., Jan. 4-9.

THERMIDOR: Philadelphia, Pa., Jan. 4-9.

THE PATROL: Brockton, Mass., Jan. 4, Taunton 5, Newport, R. I., 7, New Bedford, Mass., 8, Springfield 9, Boston 11-16.

TWO OLD CRONIES (Wills): Brazil, Ill., Jan. 11.

TEN NIGHTS IN A BAR-ROOM: Madisonville, Ky., Jan. 6, Hopkinsville 7, Russellville 8, Paris 11, Milan, Tenn., 12.

THOS. E. SHEA: Easton, Pa., Jan. 4-9.

TWO ORPHANS: Montgomery, Ala., Jan. 4, Eufaula 5, Columbus, Ga., 6, Americus 7, Macon 8, Atlanta 9, 10, Augusta 11, Athens 14, Greenville, S. C., 15, Spartanburg 16, Asheville, N. C., 18, Knoxville, Tenn., 19, Chattanooga 20, Nashville 21, 22, Louisville, Ky., Dec. 28-Jan. 9.

TWO NIGHTS IN ROME (Anderson's): Bowling Green, Ky., Jan. 5, New Albany, Ind., 6, Seymour 7, Columbus, O., 8.

TRIP TO CHINATOWN: New York city Nov. 9—indefinite.

THE STOWAWAY: Waterbury, Conn., Jan. 5, Hartford 6, Meriden 7, New Haven 8, Bridgeport 9, Harlem, N. Y., 11-16.

TWELVE TEMPTATIONS: Pittsburg, Pa., Jan. 4-9.

UNCLE TOM'S CABIN (Middaugh): Merced, Cal., Jan. 5, Selma 6, Visalia 7, Tulare 8, Bakersfield 9, Redlands 11, Riverside 12, San Bernardino 13, Pomona 14, Pasadena 15, Anaheim 16, San Diego 17, 18.

UNCLE HIRAM: Macon City, Mo., Jan. 5, Mexico 6, Jefferson City 7, Booneville 8, Marshall 9.

ULLIE AKERSTROM: Waltham, Mass., Jan. 4-6, Haverhill 7-9, New Bedford 11-13, Brockton 14-16, Lewiston, Me., 18-20.

UNCLE TOM'S CABIN (Webber): Detroit, Mich., Jan. 4-9.

VIRGINIA BOOTH: Anaconda, Mont., Jan. 5, Granite 6, 7, Philipsburg 8, 9, Missoula 11, 12, Spokane Falls, Wash., 13, 14, Sprague 15, 16, North Yakima 18, Ellensburg 19, Seattle 20, 21.

WORLD: J. Z. Little: Janesville, O., Jan. 5, New Lexington 6, Cadiz 7, Greensburg, Pa., 8, Johnstown 9.

WAITE COMEDY: Newton, N. J., Jan. 4-9.

WHITE SLAVE: Toronto, Ont., 4-9, Rochester, N. Y., 11-16.

WORLD AGAINST HER (Agnes Wallace-Villa): Cleveland, O., Jan. 4-9.

WADE-LEROYLE: Plainview, Minn., Jan. 5, St. Charles 6, 7, Rushford 8, 9, Lanesboro 11, 12, Preston 13, 14, Spring Valley 15, 16, Austin 18, 19, Le Roy 20, 21, Cresco, Ia., 22, 23.

WALL COMEDY: Washington C. H., O., Jan. 4-9, Circleville 11-16.

WM. H. CRANE: Washington, D. C., Jan. 4-9, New York city 11—indefinite.

WORLD'S FAIR COMEDY: Joliet, Ill., Jan. 6, Ottawa 7, Springfield 8, 9.

WOMAN AGAINST WOMAN: Boston, Mass., Jan. 4-9.

WOODWARD THEATRE: Sutherland, Ia., Jan. 5, 6, Bingham 11.

YON YONSON: New York city Dec. 28-Jan. 16.

OPERA AND CONCERT.

AGNES HUNTINGTON: Chicago, Ill., Jan. 4-9.

ABBEY-GRAU OPERA: New York city Dec. 14—indefinite.

ADGOSSON OPERA: Detroit, Mich., Jan. 4-9, Rochester, N. Y., 11-16.

ANDREWS OPERA: Duluth, Minn., Jan. 4-9.

ARIEL THOMAS CONCERT: Cadillac, Mich., Jan. 5, Manistee 6, Ludington 7, Grand Rapids 8, Hudson 9.

BOSTON LYCEUM CONCERT: Auburn, Ind., Jan. 6, No. Baltimore, O., 7, Kenton 8, Marion 11, Mt. Sterling 12, Wilmington 15, Bellevue 19.

BOSTONIANS: St. Paul, Minn., Jan. 4-9, Lacrosse, Wis., 11, Janesville 12, Rockford, Ill., 13, Indianapolis, Ind., 14.

CORINNE OPERA BURLESQUE: Savannah, Ga., Jan. 5, Charleston, S. C., 6, 7, Augusta, Ga., 8, Athens 9, Birmingham, Ala., 11-13, Mobile 14, 15, Meridian, Miss., 15, Jackson 16, New Orleans, La., 18-23.

DESHON OPERA: Muskegon, Mich., Jan. 4-9, Benton Harbor 11-16, Michigan City, Ind., 18-20, Lafayette 21-23.

DUFF OPERA: Philadelphia, Pa., Dec. 28-Jan. 9.

DE WOLF HOPPER OPERA: Detroit, Mich., Jan. 4-9.

EMMA JUCH OPERA: New Orleans, La., Jan. 4-9.

FRANCIS WILSON COMIC OPERA: New York city Oct. 5—indefinite.

GRAU OPERA: Elmira, N. Y., Jan. 5.

HARTFORD OPERA: Whitmore, Mass., Jan. 5, 6.

IDEAL OPERA: Philadelphia, Pa., June 6—indefinite.

JACOBS' FAMILY CONCERT: Henry, Ill., Jan. 5, Lacon 6.

LILLIAN RUSSELL OPERA: New York city Oct. 26—indefinite.

LITTLE TYCOON OPERA: Vicksburg, Miss., Jan. 5, Jackson 6, Greenville 7, Pine Bluff, Ark., 8, Little Rock 9, Memphis, Tenn., 11-13, Jackson 14, Cairo, Ill., 15, Evansville, Ind., 16, Terre Haute 18, Decatur 19, Bloomington, Ill., 20, Peoria 21.

OVIDE MUSIN CONCERT: Elgin, Ill., Jan. 5, Burlington, Ia., 6, Omaha, Neb., 7, Topeka, Kans., 8, Wichita 9, Kansas City, Mo., 11, Marshall 12, Shelbyville, Ill., 13, Charleston 14, Lexington, Ky., 15, Cincinnati, O., 16, Parkersburg, W. Va., 18, Wheeling 19, Erie, Pa., 20, Bradford 21.

PAULINE HALL OPERA: Chicago, Ill., Dec. 27-Jan. 9.

PEARL OF PEKIN: Waterbury, Conn., Jan. 5, Newburgh, N. Y., 8, Poughkeepsie 9, Albany 11-13, Utica 14, Johnstown, Pa., 18.

REEVES' OPERA BOUFFE: Tallahasse, Fla., Jan. 5, Gainesville 7, Ocala 8, Orlando 9, Palatka 11, St. Augustine 14, Jacksonville 15, Brunswick, Ga., 16, Charleston, S. C., 18, Georgetown 19, Anderson 21.

SHIP AHOY: Brooklyn, E. D., Jan. 4-9.

SANFORD GIRLS' QUARTETTE: Murphysboro, Ill., Jan. 5.

SINDBAD: Boston, Mass., Jan. 4-9.

TAR AND TARTAR: Cleveland, O., Jan. 4-9.

WILBUR OPERA: Detroit, Mich., Jan. 4-9.

WALTER EMERSON CONCERT: Fort Wayne, Ind., Jan. 5, Ypsilanti, Mich., 6, La Peer 7, East Saginaw 8, Alma 9, Muskegon 11, Everet 12, St. Joseph 13, 14, Toronto, Ont., 15, 16, Lindsay 20, 21.

VARIETY AND BURLESQUE.

BOSTON VAUDEVILLE: Brooklyn, E. D., Jan. 4-9.

CITY CLUB: Louisville, Ky., Jan. 4-9, Chicago, Ill., 11-16, Milwaukee, Wis., 17-23.

CITY SPORTS BURLESQUE: Worcester, Mass., Jan. 4-9, Providence, R. I., 11-16, New York city 18-23.

CREOLE BURLESQUE: Chicago, Ill., Dec. 28-Jan. 16.

CARMENCITA: Lynn, Mass., Jan. 5.

FAY FOSTER BURLESQUE: Philadelphia, Pa., Jan. 4-9.

FRENCH FOLLY BURLESQUE: Pittsburg, Pa., Jan. 4-9.

GUS HILL SPECIALTY: Montreal, P. Q., Jan. 4-6, Burlington, Vt., 11, Manchester, N. H., 12, Nashua 13, Lawrence, Mass., 14, Waltham 15, Lowell 16.

GEORGE DIXON: Providence, R. I., Jan. 4-9, Philadelphia, Pa., 11-16.

HENRY BURLESQUE: Washington, D. C., Jan. 4-9, Pittsburg, Pa., 11-16.

HYDE SPECIALTY: Brooklyn, N. Y., Jan. 4-9, Philadelphia, Pa., 11-16.

HOWARD ATHENÆUM: St. Louis, Mo., Jan. 4-9.

INTERNATIONAL COMEDIES: Pittsburg, Pa., Jan. 4-9, New York city 11-16.

IRWIN BROS.: Cleveland, O., Jan. 4-9.

LILLY CLAY GAIETY: St. Paul, Minn., Jan. 4-9.

LESTER AND WILLIAMS: Baltimore, Md., Jan. 4-9.

LONDON GAIETY GIRLS: Kensington, Pa., Jan. 4-9.

MILDRED NOVELTY: Brooklyn, E. D., Jan. 4-9, Washington, D. C., 11-16, New York city 18-23.

MULDOON SPECIALTY: New York city Jan. 4-9.

MABEL SNOW BURLESQUE: Milwaukee, Wis., Jan. 4-9.

MAY HOWARD BURLESQUE: Grand Rapids, Mich., Jan. 4-9, Detroit 11-16, Cleveland, O., 18-23.

MAY RUSSELL BURLESQUE: Indianapolis, Ind., Jan. 5, 6, Terre Haute 7, Vincennes 8.

NELSON GREAT WORLD: Chicago, Ill., Jan. 4-9.

PARISIAN FOLLY: Newark, N. J., Jan. 4-9.

PARIS GAIETY GIRLS: Cincinnati, O., Jan. 4-9, Pittsburg, Pa., 11-16.

ROSE HILL FOLLY: Harlem, N. Y., Jan. 4-9.

REILLY AND WOOD'S SPECIALTY: Kansas City, Mo., Jan. 4-9, Milwaukee, Wis., 11-16, Chicago, Ill., 17-23.

RENTZ-SANTLEY BURLESQUE: Richmond, Va., Jan. 4, Lynchburg 6, Roanoke 7, Charlotteville 8, Charleston, W. Va., 9, Cincinnati, O., 10-13, Chicago, Ill., 18-23.

SAM DEVERE: Cincinnati, O., Jan. 4-9, Chicago, Ill., 11-16, Louisville, Ky., 18-23.

TONY PASTOR'S SPECIALTY: New York city Oct. 26—indefinite.

VANITY BURLESQUE: Paterson, N. J., Jan. 4-9.

WEBER AND FIELDS: Chicago, Ill., Jan. 4-9, Cleveland, O., 11-16, Cincinnati 18-23.

WILLIAMS AND OGE: Columbus, O., Jan. 11-16.

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ARCHIE WHITE: Carrollton, Mo., Jan. 4.

C. G. MUNN AND CO.: La Grange, Ga., Jan. 12, Columbus 13, Union Springs, Ala., 14, Troy 15, Montgomery 16, Birmingham 18, Columbus, Miss., 19.

CARNCROSS: Philadelphia, Pa., Sept. 7—indefinite.

CLEVELAND: Los Angeles, Cal., Jan. 4-6.

GOODYEAR, ELTICH AND SCHILLING: Waco, Tex., Jan. 4, Cleburne 6, Denton 7, Fort Worth 8, Dallas 9, Wichita Falls 11, Gainesville 12, Sherman 13, Denison 14, Paris 15, Texarkana 16, Hot Springs, Ark., 18, Little Rock 19, Pine Bluff 20, Helena 21.

GORTON: Waynesburg, Pa., Jan. 5, Washington 6.

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